

# THE ILLUSTRATED LONDON NEWS



JANUARY 1987 £1.30

## GREAT BRITISH COMPANIES

Carol Kennedy explores the Pearson empire

## TRAVEL AND PROPERTY USA

Reports on some transatlantic opportunities

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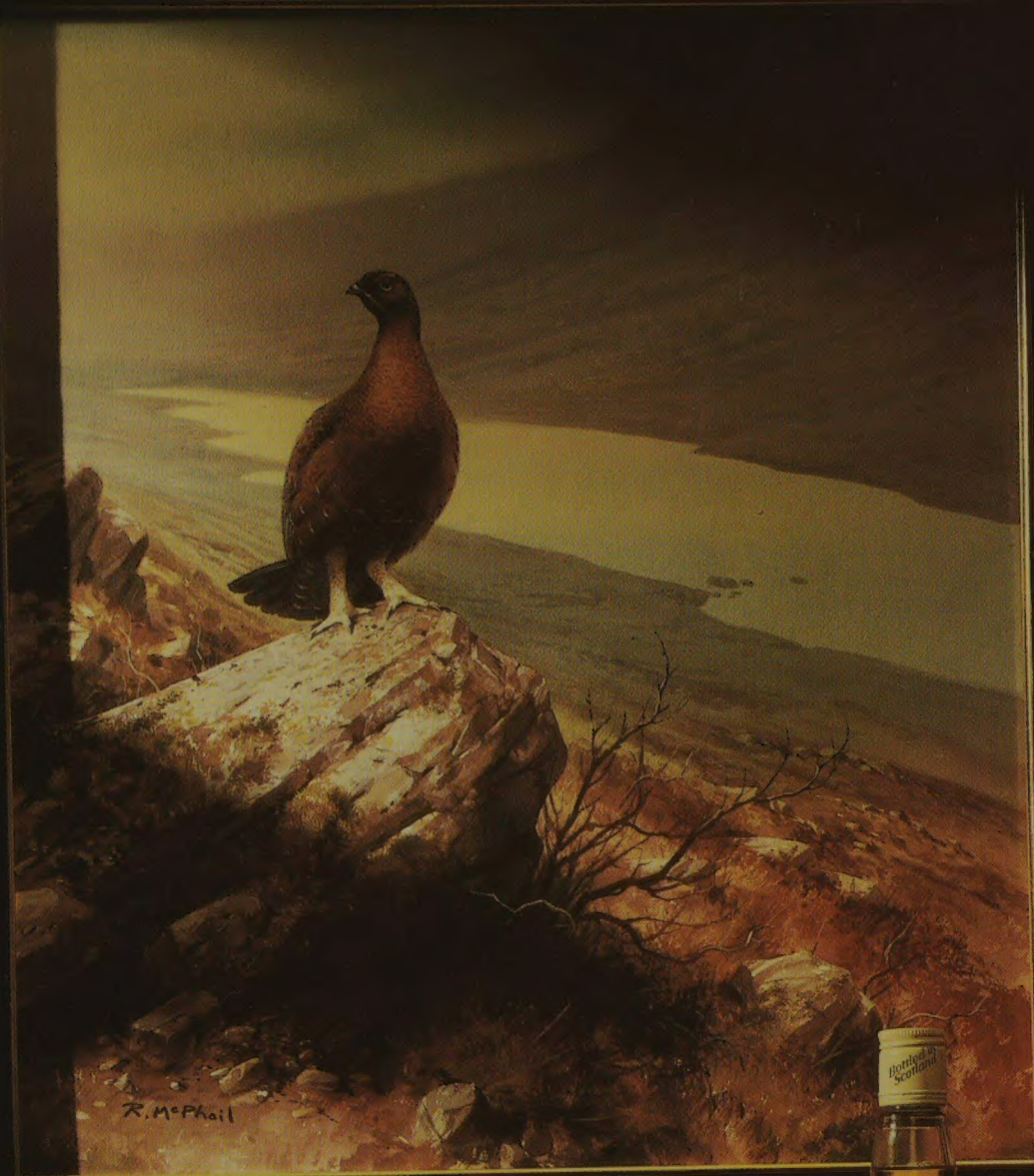
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Christopher Booker sifts the debris of the year that was –

# 1987 MUST BE BETTER

**HIGHLIGHTS**  
for January and  
the year





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# THE ILLUSTRATED LONDON NEWS

NUMBER 7062 VOLUME 275 JANUARY 1987

## SHADES OF 1986 18



MODERN BRITISH ART AT THE RA 35

## COVER ILLUSTRATION

by Bill Sanderson

## CALENDAR for 1987

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Frequency: monthly plus Christmas number. You can make sure of receiving your copy of *The Illustrated London*

*News* each month by placing a firm order with your newsagent or by taking out a personal subscription. Please send orders for subscriptions and address corrections to: ILN Subscription Department, Farndon Road, Market Harborough, Leicestershire LE16 9NR. Telephone 0858 34567. Second-class postage paid at Rahway NJ. Postmaster: Send address corrections to The Illustrated London News, c/o Mercury Airfreight International Ltd Inc, 10B Englehard Avenue, Avenel, NJ 07001, USA. ISSN number: 0019-2422.

USA agents: British Publications Inc, 11-03 46th Avenue, Long Island City, NY 11101, USA. Subscription rates: UK £19.50 (£29), USA/Europe £25 (£39), Canada £25 (\$42), rest of the world £28 (\$42).



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# THE ILLUSTRATED LONDON NEWS CALENDAR

## January

**Jan 1** (Thursday) New Year's Day.  
**The Big Parade.** 15 International marching bands in the West End.  
**Jan 2.** Bank Holiday, Scotland.  
**Jan 7-18.** International Boat Show, Earls Court.  
**Jan 8-Feb 1.** London International Mime Festival.  
**Jan 13.** Royal Opera: opening of new production of *Otello* with Plácido Domingo, Covent Garden.  
**Jan 14-Mar 8.** V & A exhibition: Irving Penn, photographer, in the new 20th-century art gallery.  
**Jan 15-Apr 5.** Royal Academy exhibition: British Art in the 20th century.  
**Jan 15-18.** West London Antiques Fair, Kensington Town Hall, W8.  
**Jan 17.** Rugby: England v Scotland, Twickenham; Wales v Ireland, Cardiff.  
**Jan 25.** Burns Night.  
**Jan 28.** English National Opera: opening of *Tosca*, produced by Jonathan Miller.

## February

**Feb 1.** Chinese New Year celebrations, Soho. (Year of the Rabbit starts Jan 29).  
**Feb 7.** Rugby: Ireland v England, Dublin; France v Wales, Paris. Point-to-point season starts.  
**Feb 10.** Kiss Me Kate opens for a five-week season at Stratford, transferring to London's Old Vic on May 19.  
**Royal Opera:** opening of new production of *Norma* with Margaret Price, Covent Garden.  
**Feb 11-Apr 19.** Tate Gallery exhibition: Naum Gabo, major retrospective.  
**Feb 12-15.** Crufts Dog Show, Earls Court.  
**Feb 14.** St Valentine's Day.  
**Feb 18.** Football: Spain v England.  
**Feb 21.** Rugby: Scotland v Ireland, Murrayfield; England v France, Twickenham.  
**Feb 21-28.** International Theatre 87 season at the National Theatre. Jason Robards stars in the Kennedy Center & Broadway revival of Eugene O'Neill's *The Iceman Cometh*, the first of four visits by companies from America, West Germany, Sweden & Japan.  
**Feb 25.** Stage premiere of *High Society* at the Victoria Palace.

## March

**Mar 1.** St David's Day.  
**Mar 3.** Shrove Tuesday.  
**Mar 4.** Ash Wednesday.  
**Mar 7.** Rugby: Wales v England, Cardiff; France v Scotland, Paris.  
**Mar 7-8.** Gymnastics: Daily Mirror USSR teams visit, Wembley Arena.  
**Mar 10-21.** 64th Chelsea Antiques Fair, Chelsea Old Town Hall, SW3.  
**Mar 10-Apr 5.** Daily Mail Ideal Home Exhibition, Earls Court.  
**Mar 12.** Royal Ballet: premiere of Anthony Dowell's new production of *Swan Lake* with Cynthia Harvey & Jonathan Cope, Covent Garden.  
**Mar 17.** St Patrick's Day.  
**Mar 17-19.** Horse racing: Cheltenham Gold Cup meeting, Glou (Gold Cup, Mar 19).  
**Mar 18-May 17.** National Gallery exhibition: *Bodylines: The Human Figure in Art*.  
**Mar 18-June 4.** V & A exhibition: Derby



Painters and the China Works.

**Mar 18-July 5.** V & A exhibition: English Artists' Paper: British hand-coloured prints.  
**Mar 21.** Rugby: Scotland v Wales, Murrayfield; Ireland v France, Dublin.  
**Mar 25.** V & A opens new gallery: Art & Design, Europe & America, 1800-1900.  
**Mar 28.** Horse racing: Lincoln at Doncaster (start of flat season).  
**Purvey:** Oxford v Cambridge Boat Race, Putney to Mortlake; Head of the River race, Mortlake to Putney.  
**Apr 29.** Mothering Sunday.  
**Feb 25.** Stage premiere of *High Society* at the Victoria Palace.

## April

**Apr 1.** Royal Opera: *The King Goes Forth* to France, British premiere of an opera by Finnish composer Aulis Salonen.  
**Apr 2-4.** Horse racing: opening of new production of *Simon Boccanegra*.  
**Apr 5.** Football: Littlewoods Challenge Cup final, Wembley Stadium.  
**Apr 9-12.** Horse Trials: Badminton, Glou.  
**Apr 11.** Gymnastics: Champions All, Wembley Arena.  
**Apr 14-16.** London International Book Fair, Olympia 2, W4.  
**Apr 16.** Maundy Thursday.  
**Apr 17.** Good Friday.  
**Apr 19.** Easter Sunday. Easter Parade, Battersea Park.  
**Apr 19-June 7.** Great Russian Masters:

London Symphony Orchestra play nine concerts in the Barbican Hall.  
**Apr 20.** Easter Monday. London Harness Horse Parade, Regent's Park.  
**Apr 23.** National Theatre Museum opens in Covent Garden. Britain's first museum of the performing arts.  
**Apr 25.** English National Opera: *The Stone Guest*, British stage premiere of opera by Dargomyzhsky, based on the Don Juan story, to be produced in the *Don Giovanni* sets.  
**Apr 28-Aug 2.** Museum of London exhibition: *Londoners: The Day We Were*.  
**Apr 29.** Football: Turkey v England; Northern Ireland v Yugoslavia; Wales v Czechoslovakia.  
**Apr 30.** Horse racing: 1,000 Guineas, Newmarket.

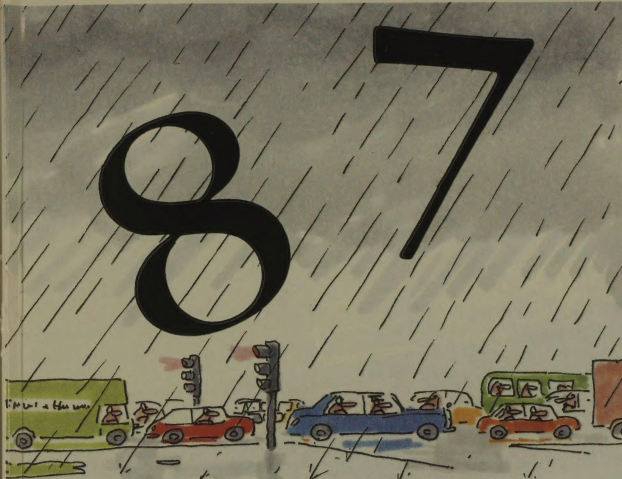
## May

**May 1-24.** Brighton Festival.  
**May 2.** Horse racing: 2,000 Guineas, Newmarket.  
**May 4.** May Day Holiday, England, Wales & N. Ireland. Spring Bank Holiday, Scotland.  
**May 10, 11.** Golf: England v Spain, Fulford, York.  
**May 12-July 13.** Tour of the Georgian State Dance Company to major cities in Britain & Ireland.  
**May 16.** FA Cup final, Wembley Stadium.  
**May 17-30.** Cycling: Milk Race, starts Newcastle-upon-Tyne, ends with circuit race around Westminster.  
**May 19.** Festival Hall: Los Angeles Philharmonic.

Football: England v Brazil, Wembley Stadium.  
**May 19-22.** Chelsea Flower Show, Royal Hospital, SW3.  
**May 21-25.** Cricket: Texaco Trophy, England v Pakistan (May 21 The Oval, May 23 Trent Bridge, May 25 Edgbaston).  
**May 22.** English National Opera: *Lady Macbeth of Mzensk*, first British stage performance of Shostakovich's original version.  
**May 23.** Football: Scotland v England.  
**May 23-25.** Festival of English Wines, Leeds Castle.  
**May 24-Aug 22.** Glyndebourne Festival Opera season.  
**May 25.** Spring Bank Holiday, England, Wales & N. Ireland. Bank Holiday, Scotland.  
**May 26.** Football: Scotland v Brazil.  
**May 27, 28.** Golf: Walker Cup, Sunningdale, Berks.

## June

**June 1.** Open Air Theatre season, Regent's Park, until Sept 5.  
**June 2.** Royal Opera: opening of a new production of *Manon*, conducted by Jeffrey Tate, with Ilseana Colburnas.  
**June 2-4.** Benning Retreat, Household Division, June 9-11 Light Division.  
**June 3-6.** Horse racing: Epsom (Derby, June 3; Coronation Cup, June 4; Oaks, June 6).  
**June 4-9.** Cricket: 1st Test, England v Pakistan, Old Trafford.  
**June 5-Aug 23.** Royal Academy Summer Exhibition, W1.  
**June 5-14.** Sella Artios Tennis Championships, Queen's Club, W4.



June 7, Polo: Queen's Cup, Windsor. Whit Sunday.

**June 10.** Festival Hall: Berlin Philharmonic under von Karajan.  
**June 10-20.** Grosvenor House Antiques Fair, Grosvenor House Hotel, W1.  
**June 12-28.** 40th Aldeburgh Festival, Suffolk.  
**June 13.** The Queen's Official Birthday. Trooping the Colours.  
**June 13-20.** Tennis: Eastbourne Ladies Tournament.  
**June 16-19.** Royal Ascot (Coronation Cup, June 17; Gold Cup, June 18).  
**June 17-Aug 16.** National Gallery exhibition: *The Artist's Eye*, Lucien Freud.  
**June 17-21.** Gold Cup, Sunningdale, Berks.  
**June 18-21.** Royal International Horse Show, NEC, Birmingham.  
**June 18-23.** Cricket: 2nd Test, England v Pakistan, Lord's.  
**June 21-July 5.** Gershwins Festival, Barbican Centre: 50 years after his death. London Symphony Orchestra under Michael Tilson Thomas, in conjunction with BBC television.  
**June 22-July 5.** Wimbledon Lawn Tennis Championships, SW19.  
**June 23-24.** Benning Retreat, Household Division, June 9-11 Light Division.  
**June 30-July 12.** Chester Mystery Plays, Chester Cathedral Green, Cheshire.

## July

**July 1-5.** Henley Royal Regatta.  
**July 2-7.** Cricket: 3rd Test, England v Pakistan, Headingley.  
**July 4-19.** Cheltenham International Festival of Music.

**July 5-25.** City of London Festival.  
**July 6-9.** Royal International Agricultural Show, Stoneleigh.  
**July 6-18.** Queen Elizabeth Hall: Music of the Royal Courts from all over the world outside Europe.  
**July 7-Oct 4.** Museum of London exhibition: *Marking Time*: historic & contemporary photography.  
**July 9-Sept 26.** Harty Gallery exhibition: Gilbert & Sullivan.  
**July 11.** Cricket: Benson & Hedges Cup final, Lord's.  
**July 12.** Motor racing: British Grand Prix, Silverstone.  
**July 13.** Orangeman's Day Holiday, N. Ireland.  
**July 15-Aug 1.** Royal Tournament, Earls Court.  
**July 16.** British Museum exhibition: As Good As Gold, 300 years of banknote design.  
**July 16-19.** Golf: Open Championship, Muirfield, Edinburgh.  
**July 17, 19, 21.** Leningrad Symphony Orchestra under Yuri Temirkanov play a Tchaikovsky cycle at the Barbican Hall.  
**July 17-Sept 12.** Henry Wood Promenade Concerts, Albert Hall.  
**July 18-Aug 2.** Cambridge Festival.  
**July 19.** Polo: Cowdroy Park Gold Cup final.  
**July 19-26.** Croquet: Open Championships, Hurlingham.  
**July 22-Sept 13.** V & A: exhibition of modern prints to celebrate a 150th anniversary of the Royal College of Art.  
**July 23-28.** Cricket: 4th Test, England v

Pakistan, Edgbaston.  
**July 23-Aug 9.** Bixton Festival.  
**July 24-Aug 1.** King's Lynn Festival.  
**July 25.** Horse racing: King George VI & Queen Elizabeth Diamond Stakes, Ascot.  
**July 26.** Polo: Cartier International, Windsor.  
**July 27.** Kirov Opera coming for a two-week season at Royal Opera House, then on to Birmingham & Manchester, with *Boris Godunov*, *The Queen of Spades*, *Eugene Onegin*.  
**July 27-Aug 15.** Coventry Mystery Plays, Cathedral ruins, Coventry.  
**July 28-Aug 1.** Horse racing: Glorious Goodwood.  
**July 30-Aug 1.** Country Landowners' Association Game Fair, Chatsworth House, Derby.  
**July 31-Aug 12.** Harrogate International Festival.  
**August**  
**Aug 1-9.** Sailing: Cowes Week, Isle of Wight (includes Fastnet Race).  
**Aug 3.** Summer Bank Holiday, Scotland.  
**Aug 4-22.** London Festival Ballet season, Royal Festival Hall.  
**Aug 6-11.** Cricket: 5th Test, England v Pakistan, The Oval.  
**Aug 7-29.** Edinburgh Military Tattoo.  
**Aug 7-30.** Edinburgh Festival Fringe.  
**Aug 8-23.** Edinburgh International Film Festival: Edinburgh Book Festival.  
**Aug 9-30.** Edinburgh International Festival.  
**Aug 13-16.** West London Antiques Fair, Kensington Town Hall, W8.  
**Aug 15-22.** Edinburgh International Jazz Festival.  
**Aug 22-29.** Three Choirs Festival, Worcester.  
**Aug 24-Sept 6.** Queen Elizabeth Hall: Harri-

son Birwistle presents music of his own choice.  
**Aug 30, 31.** Notting Hill Carnival.  
**Aug 31.** Summer Bank Holiday, England, Wales & N. Ireland.

## September

**Sept 1-4.** SDP Conference, Portsmouth.  
**Sept 5.** Highland games: Braemar Royal Highland Gathering, Grampian.  
**Sept 8-19.** 65th Chelsea Antiques Fair, Chelsea Old Town Hall, SW3.  
**Sept 9.** Football: West Germany v England.  
**Sept 10-13.** Golf: Panasonic European Open Championship, Walton Heath, Surrey.  
**Sept 11-19.** Southampton International Boat Show.  
**Sept 13-18.** Liberal Party Assembly, Harrogate.  
**Sept 23.** Annular eclipse of the sun.  
**Sept 27-Oct 2.** Labour Party Conference, Brighton.

## October

**Oct 5-10.** Horse of the Year Show, Wembley Arena.  
**Oct 6-9.** Conservative Party Conference, Blackpool.  
**Oct 7.** Penumbral eclipse of the moon.  
**Oct 14.** Football: England v Turkey.  
**Oct 14-30.** Beethoven cycle: Royal Philharmonic Orchestra perform all Beethoven's symphonies and concertos, Barbican Hall.  
**Oct 14-Jan 3.** Tate Gallery exhibition: *Pomp, Virtue & Decorum: Hogarth & the Rise of a British School of Painting 1700-60*.  
**Oct 17.** Horse racing: Tote Cesarewitch, Newmarket.  
**Oct 17-20.** Squash: World Individual Championships finals, NEC, Birmingham.  
**Oct 18-25.** Tennis: Preppy Polly Classic, Brighton Centre.  
**Oct 21-28.** Squash: World Team Championship finals, Albert Hall.  
**Oct 25.** British summer time ends.

## November

**Nov 5-7.** Tennis: Wightman Cup, Williamsburg, USA.  
**Nov 7.** Lord Mayor's Show.  
**Nov 8.** Remembrance Sunday.  
**Nov 10-15.** Tennis: Benson & Hedges Championships, Wembley Arena.  
**Nov 11.** Football: Yugoslavia v England.  
**Nov 12-29.** London Film Festival.  
**Nov 24-28.** City of London Antiques Fair, Barbican.  
**Nov 29.** Netball: England v Caribbean, Wembley Arena.  
**Nov 30.** St Andrew's Day.

## December

**Dec 9-14.** Tennis: Nabisco Masters' Doubles Championships, Albert Hall.  
**Dec 12.** National Cat Club Show, Olympia.  
**Dec 16-20.** Showjumping: Olympia International.  
**Dec 19, 20.** Gymnastics: Kraft International, Wembley Arena.  
**Dec 25 (Friday).** Christmas Day.  
**Dec 26.** Boxing Day.  
**Dec 28.** Bank Holiday, England, Wales, Scotland & N. Ireland.  
 Dates correct at time of going to press.





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# HIGHLIGHTS



Colette by Penn: to open its new 20th Century exhibition gallery on January 14, the Victoria & Albert Museum has chosen the work of the American photographer Irving Penn, now rising 70 and famous for his portraits and fashion studies. Future shows in the new ground floor space will embrace both design and art.

## TWIRLS AND GIRLS

SALLY RICHARDSON

Big Band razzmatazz comes to the West End

Razzle-dazzle, American-style, comes to the heart of London on New Year's Day for the first time when 15 marching bands from America and Europe line up for the Lord Mayor of Westminster's Big Parade. The bands—six American, six British, two German and one Dutch—total more than 2,000 musicians.

Starting in Berkeley Square, the bands will proceed on a 2 mile route along Piccadilly, Regent Street and Oxford Street. A quarter of a million bargain-hunters expected in the city that day for the sales will be treated to the cream of American performers, including the Cardoza High all-black band from Washington DC, right, and the Crimson Marching Band from Goshen, Indiana with more than 200 musicians. Each lot has its frilly trimming of baton twirlers and pom-pom girls, unenviably clad in the miniest of skirts for what is bound to be a parky day. Britain's best are the Bristol Unicorns, who form the most American-styled band in the country.

The spectacle has been organized by Bob Bone, who set up a special company, Youth Music for the World, to finance and co-ordinate the parade. Mr Bone expects it to cover its costs of more than £120,000 through sponsorships even in its first year and it should become an annual event.

Since the abolition of the GLC the City of Westminster Council has tried to show it is as fervent a supporter of the arts. It is certainly starting 1987 with a flourish of conspicuous patronage.



DANNY ALLMARK



## BURNS NIGHT

A Wee Pseudo-Sonnet

The alcohol that riotously rots men  
never has much effect, it seems, on Scotsmen.  
Others are written off and ruined by whisky  
but all it does to Scots is make them frisky...

Like pageants where fat businessmen wear togas,  
Burns Night can often be a wee bit bogus,  
just an excuse for heavy whisky-drinking,  
with racist speeches (Scots-style), preening, prinking,  
and all the self-applause that makes men happy  
under the old rules—usquebaugh and nappie!

On with the haggis! With the neeps, bashed tatties!  
But don't forget one solemn truth and that is  
(the Muses on their mountain top all know it)  
Burns was a wonderful and World Class poet!

GAVIN EWART

Glossary: *Usquebaugh* or *usquebae*, *uscova*, *iskic bae*, is whisky in Gaelic (water of life). *Nappie* is strong ale, the word used by Burns. The haggis is traditionally eaten soused in whisky, with mashed turnips (*neeps*) or swedes, and mashed potatoes. The nine Muses, according to ancient Greek legend, lived on Mount Helicon in Boeotia. Burns night is January 25.

EINO YOUNG

# SILENT WINNERS

Grand Prix stars on show

If you love the glamour of Grand Prix racing but cannot abide the noise, visit the Racing Car Show at Alexandra Palace Pavilion where the leading contenders in the 1986 World Championship will be on display in glorious silence. Nigel Mansell's Canon-Williams-Honda, below, which nearly won the 1986 world title but for that dramatic puncture in the final race in Adelaide in October, is featured; it is hoped that Mansell, the man who looked like being the first Brit to be champion since James Hunt 10 years ago, will put in an appearance. The cars that spent last summer filling Mansell's mirrors—Alain Prost's Marlboro-McLaren, Ayrton Senna's JPS-Lotus-Renault and Gerhard Berger's Benneton-BMW—will also be on show.

The victory of the Frenchman Alain Prost again this year made him the first driver since Jack Brabham (now knighted) in 1959-60 to win the world championship two years in a row. Drivers who will mingle at this special show will be Grand Prix men Derek Warwick, Martin Brundle, Johnny Dumfries, Gerhard Berger and Dr Jonathan Palmer.

Other pedigree racing stock on show includes the turbocharged four-wheel-drive Peugeot 205 that won the Lombard-RAC Rally, the Silk Cut Jaguar that led the British car-maker back to Le Mans, one of the racing Rover Vitesse that contested the World Touring Car Championship, and the new turbocharged Ford Sierra Cosworth to be raced next season by

television performer Mike Smith. A novelty for British fans will be the Penske March raced at Indianapolis by Danny Sullivan this season. Sullivan won the famous Indy 500 in 1985 in a similar car, which is British built by March engineering in Bicester and prepared by Penske's team at their Poole headquarters.

1987 Racing Car Show, Alexandra Palace Pavilion, N22. Press/trade day, January 14; open to the public January 15-17, 10am-7.30pm, 18, 10am-6pm. Adults £3.50, children £1.50.



REX FEATURES

ALL-SPORT

MARGARET DAVIES

## MILLER'S TOSCA

Jonathan Miller's eagerly awaited new *Tosca* for English National Opera opens at the Coliseum on January 28. In the eight years he has been associated with the company he has produced operas by Mozart, Verdi, Richard Strauss, Benjamin Britten and, in the current season, an irreverently frolicking version of *The Mikado* which is packing audiences into the Coliseum as successfully as his New York gangland *Rigoletto* does every time it is revived.

Puccini's *Tosca* provides him with another opportunity for probing characterization, and the soprano Josephine Barstow, who sings the title role, thrives when her considerable acting ability is stretched.

The designer, Stefanos Lazaridis, has updated the action from the Napoleonic wars to the Second World War when Italy was under Fascist rule; the conductor is



DAVID SMITH

Jan Latham-Koenig, British despite his name, who is making his opera debut in Britain after considerable experience on the Continent.



Malcolm McDowell and his wife Mary Steenburgen lead a strong cast directed by Lindsay Anderson in Philip Barry's comedy *Holiday*, opening at the Old Vic on January 19. Anderson and McDowell worked together in the films *If...* and *Oh Lucky Man!* and at the Royal Court Theatre in *Entertaining Mr Sloane*. Frank Grimes and Cherie Lunghi are also in *Holiday*, a 1928 piece attacking US money mania.



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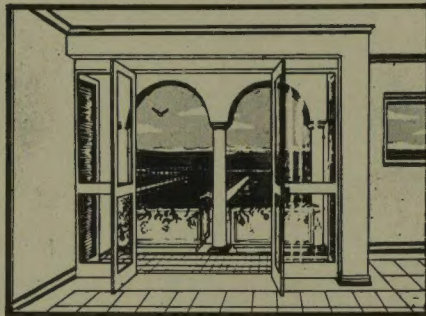
squash, saunas, solarium, gymnasium, indoor spa pool and jacuzzi baths in addition to the outdoor pool and tennis courts, restaurants, bars, shops and a discoteque cater for your every need, you can relax in the sumptuous privacy of the YACHT CLUB with the service and comfort of a luxury hotel or you can hire a boat for the day and cruise the Tejo.

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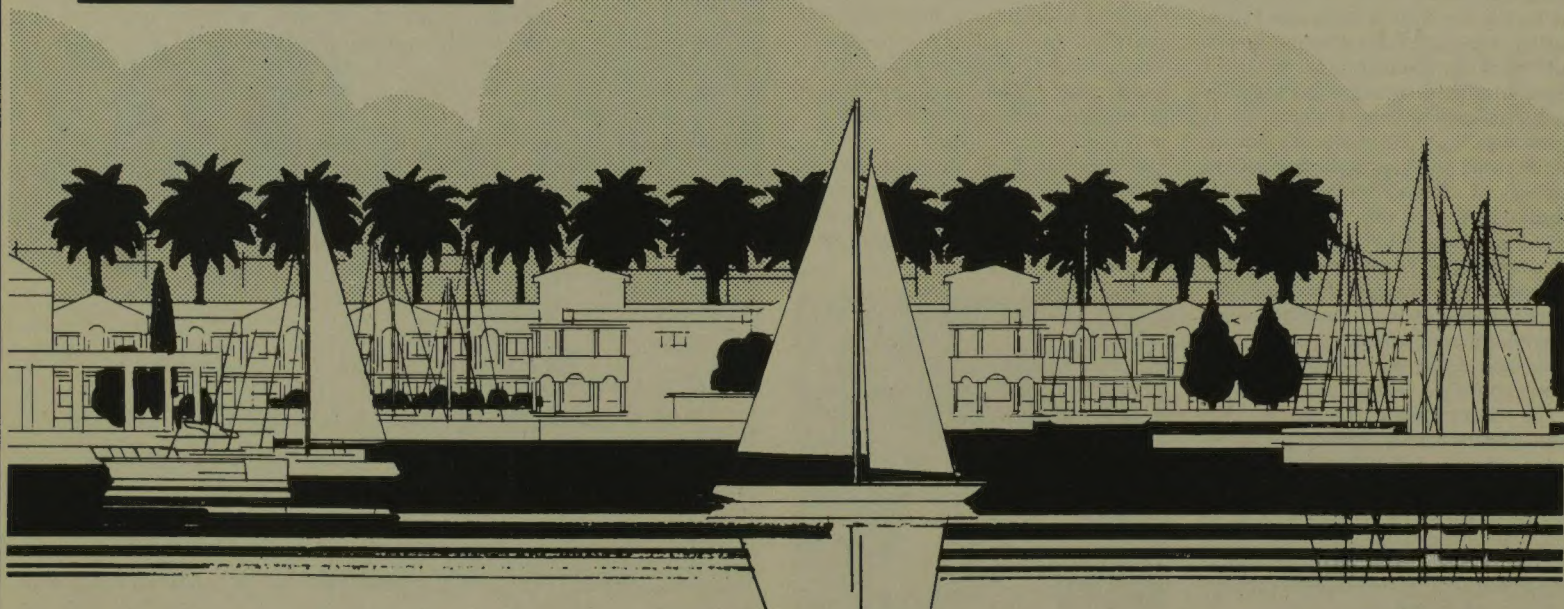
marina berths commanding magnificent views across the estuary to Lisbon.

The marina will provide every service for the resident and visiting yachtsman, it has its customs and passport post and the naturally protected location will permit year round sailing within the 75000 acre Tejo estuary with easy access to the sailing waters of the Atlantic coast. For those who favour a sporting life the YACHT CLUB will arrange races and regattas imaginatively joining the sporting and social calendar. ALMARINA is not only for yachtsman, included is a health club with



and water. There is parking and garaging on site for all apartments and berths.

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J. C. TREWIN

Peter Barkworth's Sassoon digest

When the actor Peter Barkworth, right, was at Stockport School he discovered Siegfried Sassoon's *Memoirs of a Fox-Hunting Man* and liked it so much—"It was modern and a change," he remembers—that he read everything else its author had written.

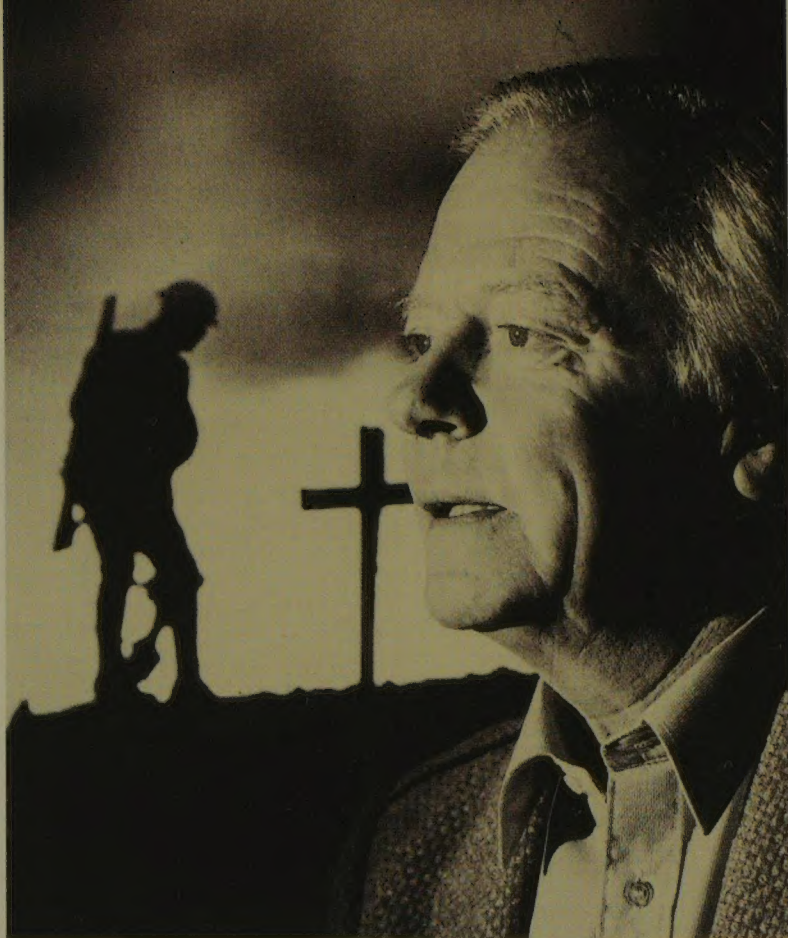
Now, in the centenary period (Sassoon was born in September, 1886) Barkworth has devised his first one-man programme. It is, he says, "a reader's digest of all Sassoon's books, diaries, autobiographies, poems. No linking passages. I suppose I worked on it for about a year." It is arranged in two parts, the first lasting 45 minutes, the second 40. He has been touring with it; it comes now to the intimate Hampstead Theatre, a contrast to, say, the Grand Opera House in Belfast.

Sassoon, a child when his father left home, was brought up entirely by his mother, of the Thornycroft family of sculptors: Sir Hamo Thornycroft was his uncle. After living as a country gentleman,

and beginning as a poet with privately issued pamphlets, he enlisted as a trooper in the First World War and was later commissioned. These were years when he received the Military Cross for bravery, attacked the conduct of the war (daring in 1917), and wrote many of his fiercely realistic poems, such as "Counter-Attack". He was wounded twice.

During the 1920s he also turned to prose, especially to autobiography: *Memoirs of a Fox-Hunting Man* (1928) received the Hawthornden and James Tait Black memorial prizes. He wrote half-a-dozen others in 17 years or so; but, Peter Barkworth says, "Do you realize that there is nothing in them that goes beyond 1919?" Reclusive, but much-loved by his friends, Sassoon died in 1967 aged 80, at the Wiltshire country house where he lived for more than 30 years.

Siegfried Sassoon, January 5-31, Hampstead Theatre, Swiss Cottage Centre, NW3 (722 9301).

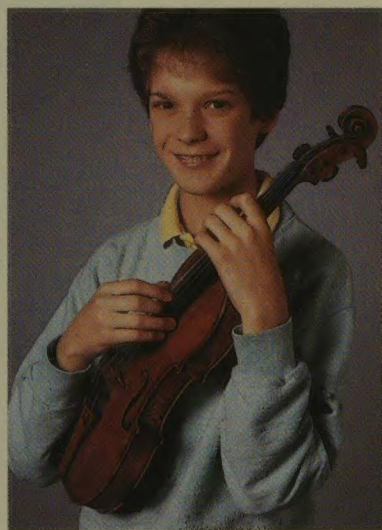


## PRODIGY PLAYS

Corey Cerovsek, right, a 14-year-old violinist from Canada, makes his European debut as soloist in Mozart's Violin Concerto in A major with the Bournemouth Symphony Orchestra in Bristol on January 22 and in London the next day.

Having made his orchestral debut in 1981 with the Calgary Philharmonic, he subsequently performed with the principal Canadian orchestras.

Corey's family emigrated from Austria to Canada in 1970, and he was born two years later in Vancouver. He learnt to read at the age of four, and was soon devouring even medical books. On his fifth birthday he was given a miniature violin and before long started taking the examinations of Toronto University's Royal Conservatory of Music. Among his many prizes and awards, he has four times won the Canadian Music Competition, being placed first in both violin and piano in two consecutive years. In 1982 he received the highest marks in the entire competition, which is open to contestants up to the age of 36 for all



instruments and voice.

Now in his third year at Indiana University, Corey also studies the piano, chamber music, mathematics and science. He hopes to graduate in music and mathematics in 1987.

In 1985 he was awarded the Prix d'Honneur at the Prague International Competition. Last summer he spent some time in Europe studying with Nathan Milstein in Geneva and portraying the young Vivaldi in a CBC documentary filmed in Venice and Montreal. M.D. Bournemouth Symphony Orchestra, January 23, Festival Hall, South Bank SE1 (928 3191, CC 928 8800).

The Liberal/SDP Alliance stages its biggest rally on January 31 at the Barbican Centre. A main aim is to launch the revamped Partnership for Progress policy document. Any scenes of enthusiasm will be filmed for use in party political broadcasts.

## FOLK AND COURT

ANGELA BIRD

Pre-Revolution clothes from Leningrad

For the Barbican Centre's fifth anniversary a major Russian season is planned, starting on January 29 with a display of some 300 costumes from the Hermitage Museum, Leningrad. Russian Style 1700-1920: Court and Country Dress from the Hermitage gives Western Europe its first glimpse of the sumptuous clothes of the pre-Revolutionary court.

Peter the Great visited Holland and England at the end of the 17th century and brought back to the Russian court a taste for Western dress and manners. Some of his own everyday suits and ceremonial uniforms will be among the treasures on show at the Barbican. The work of early 20th-century Paris couturiers—Worth, Paquin and Poiret—can be seen alongside equally rich creations by their Russian contemporaries such as Olga Bulbenkova, August Brizak and Nadezhda Lamanova, with the bustles, feather boas and elegant swansdown-trimmed sleeves necessary for the merchant class of St Petersburg or Moscow as morning, evening, outdoor or ballroom wear.

Rural clothing remained relatively unaffected by metropolitan trends, so the 19 gala folk costumes on show retain distinct traits of national dress with its medieval origins. Long, sleeveless dresses known as *sarafans*, buttoning down the front, were most often worn in the north and north-west, the Upper Volga and the Urals, while those people in the areas south of Moscow sported more exuberantly coloured *ponyovas*—checked or

striped skirts. All are decorated with galloons, fringes, beads or lace and are often accompanied by short jackets of brocade embroidered with metal thread, and the all-important head-coverings without which married women were deemed indecent.

January 29-April 26, Barbican Art Gallery, EC2 (638 4141). Tuesday-Saturday, 10am-6.45pm; Sunday and bank holidays noon-5.45pm. £3, concessions £1.50.



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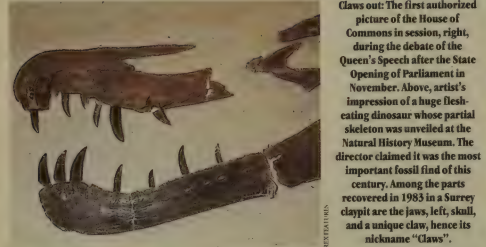
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\*PRICE CORRECT AT TIME OF GOING TO PRESS. EXCLUDES DELIVERY, NUMBER PLATES AND ROAD FUND LICENCE. <sup>1</sup>OFFICIAL DOE FUEL CONSUMPTION FIGURES FOR THE PANDA 4 x 4: 46.3 MPG (5.1L/100KM) AT A CONSTANT 56 MPH.

14.4 MPG (8.2L/100KM) AT A CONSTANT 75 MPH; 40.4 MPG (7.0L/100KM) URBAN CYCLE. FOR FURTHER INFORMATION PLEASE CONTACT THE FIAT INFORMATION SERVICE DEPARTMENT, P4 3MD, PO BOX 39, WINDSOR, BERKS SL4 3SP 0753 856307.



# FOR THE RECORD



**Claws out:** The first authorized picture of the House of Commons in session, right, during the debate of the Queen's Speech after the State Opening of Parliament in November. Above, artist's impression of a huge flesh-eating dinosaur whose partial skeleton was unveiled at the Natural History Museum. The director claimed it was the most important fossil find of this century. Among the parts recovered in 1983 in a Surrey claypit are the jaws, left, skull, and a unique claw, hence its nickname "Claws".

**Monday, November 10**  
EEC foreign ministers agreed to take limited action against Syria but Greece refused to join the consensus in linking Damascus to the attempt to blow up an El Al jet at Heathrow in April.  
John Sied was given four life sentences at the Old Bailey after being found guilty of raping three women and killing a fourth.  
Vyacheslav Molotov, Stalin's foreign minister and a veteran of the Bolshevik revolution, died aged 96.  
Sir Gordon Richards, the former champion jockey who rode 4,870 winners, died aged 82.  
**Tuesday, November 11**  
Two French hostages who had been kidnapped by Shi'ite extremists in Lebanon were released.  
Jahangir Khan of Pakistan was beaten by Ross Norman of New Zealand in the world open squash championship in Toulouse—his first defeat in five-and-a-half years.

**Wednesday, November 12**  
In the Queen's Speech at the State Opening of Parliament, the Government put forward a programme of 19 Bills with an emphasis on law and order, local government and education.  
**Thursday, November 13**  
President Reagan revealed that he had secretly authorized arms shipments to Iran and defended the operation by saying that three American hostages held in Beirut had been released. He said he wanted to renew relations with Iran and halt state-sponsored terrorism.  
The Labour candidate George Howarth won the Knowsley North by-election with a reduced majority. The Liberals took second place.  
Unemployment in the UK fell by 95,743 in October.  
The Defence Ministry placed a \$1,000 million order with British Aerospace for a new Kopter 2000 missile system.  
A prison officer was freed and a four-

day revolt by prisoners at Peterhead gaol in Scotland ended when part of the prison was destroyed by a fire started by the inmates.  
**Friday, November 14**  
Three Tamils died after a fire bomb attack on a house in East Ham, London. Five Tamils were later charged with the murder.  
The US carried out a major nuclear weapons test in the Nevada Desert.  
Jayne Thompson, a leading woman jump jockey, died six days after receiving head injuries in a fall from her horse at Catterick.  
**Sunday, November 16**  
Saothan McKenna, the Irish actress, died aged 65.  
Michael Croft, founder and director of the National Youth Theatre, died aged 61.  
**Monday, November 17**  
Georges Besse, chairman of the Renault car company, was shot dead outside his home in Montparnasse, Paris. The

magazine *Private Eye* claimed responsibility.  
**Tuesday, November 18**  
England beat Australia by seven wickets in the First Test match in Brisbane.  
**Wednesday, November 19**  
Timo Salonen, the Finnish driver, won the Lombard RAC Rally driving a Peugeot 205 Turbo.  
**Thursday, November 20**  
Liverpool's Labour councillors voted to replace their moderate leader John Hamilton with the Militant-backed Tony Byrne.  
**Friday, November 21**  
The Government announced the establishment of a new health education authority and the spending of £20 million to help combat the spread of AIDS.  
Costable's *Hatfield Lock and Mill* was sold at Christie's for £2,640,000, a record price for this artist.  
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**Saturday, November 22**  
An attempted coup in the Philippines was ended with the removal of the Defence Minister, Juan Ponce Enrile. On the following day President Aquino swore in Rafael Bleta as his successor. All Cabinet Ministers offered their resignations, but most were returned.  
The UN General Assembly voted by 116 to four, with 34 absentions, in favour of a call for the opening of negotiations between Argentina and Britain on the future of the Falklands.  
**Wednesday, November 26**  
The US Administration confirmed that it would no longer abide by the strategic nuclear weapons limits imposed by the unratified Salt 2 agreement, and put into operation another B51 bomber armed with nuclear cruise missiles.  
**Thursday, November 27**  
The Government agreed to hand over confidential papers relating to M5 and M6 to the judge presiding over the Peter Wright case in Sydney, Australia.

and Lieutenant Colonel Oliver North, a staff member of the National Security Council, resigned following reports that money received for arms sold to Iran had been diverted to Contra rebels in Nicaragua. On December 2 Frank Carlucci was appointed to succeed Admiral Poindexter.  
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On December 2 the judge ruled that an edited version of the papers be made available to the defence, but the British Government appealed.  
**Friday, November 28**  
The Government's Teachers' Pay and Conditions Bill proposed the abolition of the Burnham pay negotiating machinery and provided for the imposition of pay and conditions by statutory instrument.  
**Sunday, November 30**  
The World Health Organisation revealed that 470 people had died in an epidemic of yellow fever in Central Nigeria.  
Six terrorists shot and killed 24 Hindus and wounded 11 others after ambushing their bus in the Punjab.  
The opposition Popular Alliance Party lost five of its seven seats in the Basque elections in Spain. On December 2 the party leader, Manuel Fraga, resigned.  
The actor Cary Grant died of a stroke, aged 82.

**Monday, December 1**  
The Department of Trade began an inquiry into the affairs of Guinness, the international brewers and spirits group, which won control of Distillers earlier in the year. The move out the company's share price by 32p.  
Maret's *La Rue Moussier aux Pavés* was sold for £7,700,000, a record price for an Impressionist painting, at Christie's.  
**Tuesday, December 2**  
President Reagan ordered his Attorney-General, Edwin Moore, to apply to the US Federal Court of Appeals for the appointment of a special prosecutor to investigate the diversion of profits from arms sales from Iran to the Contras of Nicaragua.  
A sale of 106 Impressionist and modern paintings at Sotheby's totalled £41,300,000, a world record for a single sale. The top price was £6,600,000 paid for Georges Braque's *Femme Lisant*, which was painted in 1911.

**Wednesday, December 3**  
Nicholas Ridley, Environment Secretary, revised the 1987-88 grant allocations so that large rate increases in the home counties and outer London boroughs would be avoided. Under the original proposals these areas appeared to have been penalized for having kept within spending limits.  
Lord Rothschild, former head of the "think tank" at 10 Downing Street, called on the Director-General of M5 to state publicly that the organization had unequivocal evidence that he was not, and never had been, a Soviet agent.  
Lord Rothschild made his demand in a letter to *The Daily Telegraph*, written, he said, to clear his name of allegations that he was the fifth man linked with Burgess, Maclean, Philby and Blunt.  
The second Test match between England and Australia in Perth ended in a draw.  
**Thursday, December 4**  
Thousands of students huddled in the

streets of Paris. One youth was killed and many injured following a demonstration against the government's proposed legislation controlling the entry into universities, which students held to be too restrictive.  
Fourteen people were sentenced to death in Grenada after being found guilty of murdering former Prime Minister Maurice Bishop and 10 others during the coup in 1983.  
The P&O shipping group made an agreed bid worth £286,800,000 for European Ferries, giving it control of Townsend Thoresen and the ports of Felixstowe and Larne.  
The Egyptian Government reported that it had foiled an attempt at a coup by Muslim extremists. Thirty people were arrested.  
**Friday, December 5**  
EEC heads of government began a two-day meeting in London aimed mainly at stimulating activity at lower levels and on reducing agricultural production.





# YEAR OF THE BIG BANGS

1986 was perhaps dominated by two images—the sensational explosion of the US space shuttle *Challenger*, and the devastating discharge of the nuclear power plant at Chernobyl. It was a year, too, of unprecedented terrorism and violence, although, as Christopher Booker recalls, there were lighter moments as well.

Anyone who feared that the return of Halley's Comet after 76 years might portend that 1986 would be a year of great changes, disasters and earth-shaking events for mankind would not have been wholly wrong. In the perspective of history it was a year perhaps dominated by two images—a colossal explosion far up in the skies above Florida, and a shattered and blackened atomic reactor building standing ominously in the deserted wheatlands of the Ukraine.

For 40 years since the end of the Second World War, the world has lived under two shadows—the destructive potential of nuclear fission, and the capacity of rockets to deliver nuclear weapons over vast distances. But for each of these discoveries, originally made for purposes of war, it seemed that there was an unwelcome spin-off which promised great benefits to mankind—the peaceful uses of nuclear power, promising untold supplies of cheap energy, and the use of rockets to aid space research and communications between nations.

In 1986 each of these apparently safe by-products caused a catastrophe. On January 28 the world watched transfixed as the Challenger space shuttle exploded in full view of the television cameras—the horror of the tragedy all the greater because of the extent to which America had become familiarized with the five men and two women aboard; notably the teacher, Christa McAuliffe. Three months later, on April 26, came the devastating explosion in one of the four reactors at the vast nuclear power station, Chernobyl. It took days for the nature of what had happened to leak to the world through the barriers of Soviet secrecy. But already a vast cloud of radioactive dust had blown north-west, south and east across Europe, spreading panic, fear and havoc

which were only heightened by the mysterious nature of the dangers. From Poland to the British Isles sales of vegetables were halted, billions of gallons of milk were thrown away, hundreds of thousands of sheep and cattle were embargoed from consumption. Estimates of the number of human beings who would eventually die ranged wildly from a few hundred to hundreds of thousands. Possibly the farthest-reaching consequences were felt in Lapland, where the contamination of reindeer, lakes and forests threatened a sudden and dramatic end to the last nomadic culture in Europe.

Perhaps at least partly in consequence, a third indelible image of the year was of a white house standing alone by the sea in Iceland—the Höfði House where, over a bizarre weekend in October, the leaders of the two most powerful nations in the world met for the strangest summit conference in history. In talks so hastily arranged that no one seemed to have any idea what to expect, President Reagan and Mr Gorbachov sat together in a small room, apparently oblivious each other in seeing who could offer the most in paving the way to a complete abolition of nuclear weapons. After years when the two superpowers had again frozen in cold war suspicion, and even despite the warm smiles and handshakes of the Geneva "fireside summit" of 1985, no one was in any way prepared for this deluge of disarmament proposals which flooded thick and fast from both sides. But in the end everything foundered on President Reagan's passionate determination to hold onto his "space invaders toy" SDI (Strategic Defence Initiative), and no one was quite certain whether mankind had been on the verge of making an unprecedented leap towards peace, or had simply been treated

to a propaganda fireworks display.

On a less rarified level, the world was not without more tangible grounds for hope in 1986. The year began with spectacular changes of government, including the toppling of some of the more familiar landmarks of corruption and tyranny.

In January an austere army officer, Yoweri Museveni, took over as leader of the unhappy little country of Uganda, once known as "the garden of Africa", where the murderous régime of General Amin had given way to the even more murderous, though less publicized, tyranny of President Obote. In Aden some 12,000 people died as one bunch of Communists seized power from another, producing the curious spectacle of Soviet officials working closely with the crew of the royal yacht *Briannia* to lift off several thousand British, Russian and other foreigners to safety. In February the hated dictator "Baby Doc" Duvalier fled Haiti, leaving his *tontons macoutes* to the mercy of the people they had terrorized for 30 years. In the Philippines a spontaneous and peaceful eruption of "people's power" led to the replacing of President Marcos by Mrs Corason Aquino, in scenes reminiscent of Poland in 1980, with thousands praying and singing hymns at the gates of the presidential palace.

Other régimes and tyrannies remained seemingly as immovable as ever. In the Middle East the Ayatollah's Iran was locked in a war with Iraq which in seven years, it was estimated, had killed 1,500,000 people. In the remote mountains and valleys of neighbouring Afghanistan, the Soviet Union continued its seven-year struggle with the *mujibadeen*, although it was now estimated that several hundred thousand Afghans had already died in the war, and that more than a third of the popu-

lation had been driven into exile. Western eyes were more eagerly fastened on the continuing unrest in South Africa where, during the first five months of the year, riots and massacres provided them with a stream of dramatic television pictures. As the townships burned and hundreds of Africans died (many as a result of the drive by the African National Congress to "radicalize" black opposition to the government), South Africa saw a steady flow of Western politicians and churchmen, all eager to proclaim their "abhorrence" of apartheid, culminating in the report in June by the Commonwealth "Eminent Persons Group" which warned that the country could become a "blood-bath". Then, on June 12, President Botha reintroduced a state of emergency, more drastic than anything South Africa had experienced before. Thousands were arrested,

but as the flow of television pictures to the West dried to a carefully controlled trickle, South Africa passed behind a veil and became like all those other parts of the earth where governments can exercise a tyrannous sway without attracting too much attention or moral condemnation, simply because their activities are no longer open to observation.

For the leaders of the two superpowers 1986 was, quite apart from the Iceland summit, a year of frustration. Mikhail Gorbachov found little response to his attempt to reform and invigorate the moribund Soviet economy. Even his country's ships seemed to find an unusual difficulty in staying afloat, as the cruise liner *Mikhail Lermontov* sank off New Zealand, a nuclear submarine foundered off the coast of America and another liner, the *Admiral Nakhimov*, went down in the Black Sea with the loss of 400 lives.

For President Reagan the most spectacular moment of the year came in April when he sent his bombers screaming in over Libya to curb the "mad dog Gaddafi". Both BBC reporter Kate Adie and the outside world in general uncharitably noted that most of the casualties seemed to be civilians and foreign embassies in Tripoli, and even though President Reagan could claim that evidence for Libyan involvement in terrorist activities diminished after the bombing this could equally be said to have been because some of Libya's supposed terrorist activities before the bombing were now recognized to have been due to Syria. In the last weeks of the year President Reagan also had to endure a resounding defeat in the Congressional elections and, worse still, the flood of embarrassing revelations about a mysterious Iranian-Nicaraguan arms deal, which threw

Washington into chaos and prompted memories of Watergate.

Back home in Britain Margaret Thatcher seemed, against all the odds, to be doing rather better by the year's end. Certainly 1986 could not have started worse for the Government, with the tremendous furor that was blowing up over the future of a small West Country helicopter company. The Westland affair not only lost Mrs Thatcher two cabinet ministers, but seemingly her reputation for honesty and competence. Labour, with the aid of Neil Kinnock's genial smile and the services of an expensive team of new marketing men, continued to draw ahead in the polls; the Alliance continued to perform spectacularly in by-elections. As the Government limped on through the summer, it seemed that not even an inflation rate down to 2.5 per cent, the lowest for 19 years, could save them. Then

The American space shuttle *Challenger*, which blew up shortly after take-off from Cape Canaveral on January 28, killing the crew of five men and two women.



came the autumn Party conferences, beginning with the Alliance scoring an own goal over their divisions on defence. Despite replacing the red flag with a red rose as their party symbol, in an effort to persuade the voters that Labour was a make of chocolates or a brand of lavatory paper, Mr Kinnock's comrades at Blackpool landed him with the most extreme left-wing package of policies in the party's history. With some relief, the Tories pulled themselves together and surged back into contention in the polls. As the year neared its end, and even despite the Government's self-inflicted

PHOTOGRAPHS





→ embarrassment over the ludicrous "MI5 affair"—*Le Carré On Spying*—it seemed likely that Mrs Thatcher could look forward to a third election victory with some confidence.

Part of the reason for this was the continuing confusion and disarray on Labour's left in the country at large. On March 31 the Government had abolished the Greater London Council and six other metropolitan authorities, although some thought that they had really been intending to abolish only Ken Livingstone. Certainly he faded away, as did those other former bogeymen Arthur Scargill, whose ritual call to the NUM annual conference for a national miners' strike left most delegates asleep, and Derek Hatton, who finally resigned as Deputy-Leader of Liverpool Council. The party was further embarrassed by a rash of attempts by Labour councils to stamp out the evils of "sexism" and "racism" by banning Biggles books from libraries and by sacking teachers like headmistress Maureen McGoldrick of Brent, whose swift reinstatement by the High Court was welcomed by no one more warmly than the black and brown parents of her school.

For many people the most cheerful news of the year was provided, as usual, by the royal family, with the Queen celebrating her 60th birthday and Prince Andrew celebrating his wedding on July 23 to the jolly, buxom girl the nation had universally come to know as "Fergie". Prince Charles continued to have his problems with Fleet Street, which poured widespread scorn on his musings about "inner tranquillity" to a group of "bemused lumberjacks" in

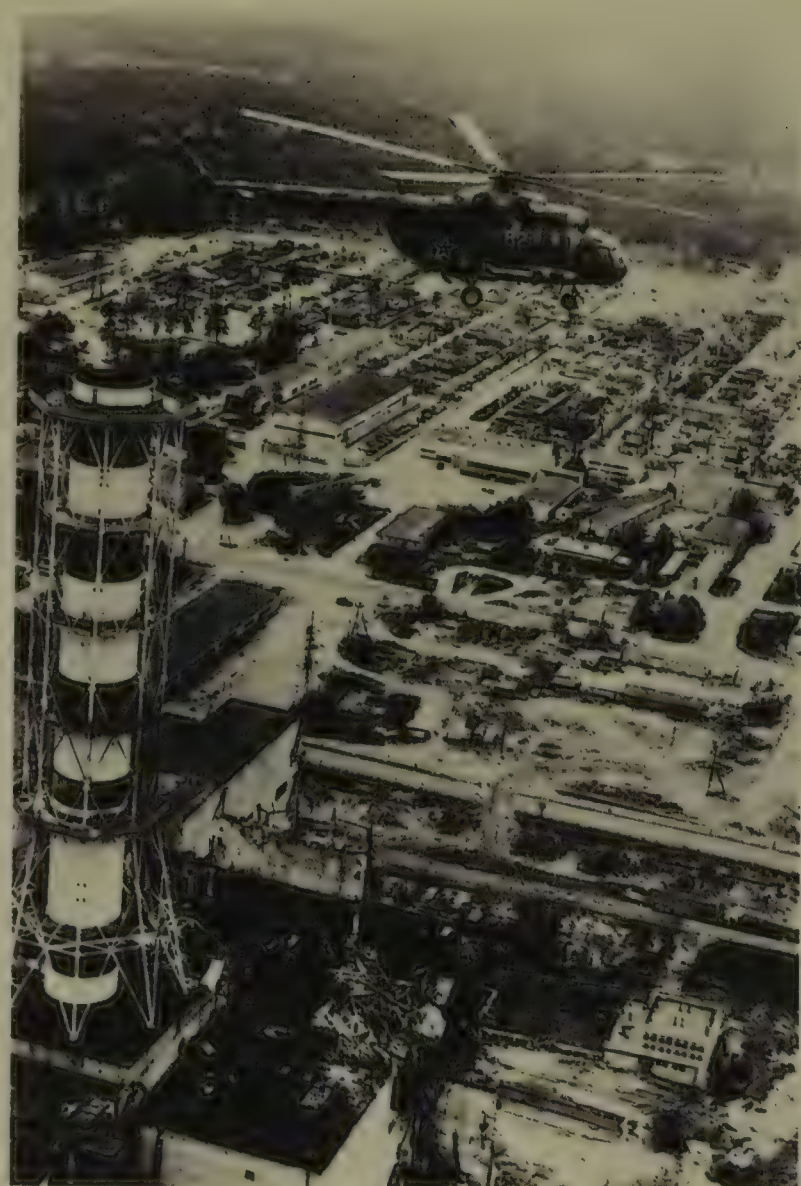
Reverend Lawrence Jenco, the American director of Catholic Relief Services in Lebanon, released after being held hostage there by terrorists for 19 months.

Canada in May, although it later turned out that no lumberjacks had been present on the occasion—the opening of an arts festival—and that the audience had much appreciated his "serious and thoughtful speech". But the royal family's most serious problem was with Princess Michael of Kent, who continued to win headlines through the year for her self-promoting gaffes.

Much of the most depressing news of the year continued to be provided by a long series of horrific crimes involving small children, and the continuing spread of Aids. The number of Aids victims doubled in Britain during 1986, while the Government showed how seriously it was taking the threat of this "new plague" by appointing Lord Whitelaw as its Aids supremo. The scourge of heroin continued to spread, claiming victims as diverse as Boy George and the Marquess of Blandford.

For some, diversion from these melancholy subjects was provided by the pursuit of money. The City was preoccupied for three months with the most contentious takeover battle of modern times, in which Guinness finally succeeded in its bid for Distillers at a cost of £2,500 million, not a small part of which had been spent on newspaper advertising knocking the claims of its rival challenger, Argyll. In July, as oil prices fell to their lowest level for a decade, both London and Wall Street recorded their biggest-ever one-day fall in share prices. But there still seemed plenty of money left in the shape of "golden hellos" and six-figure salaries, to pour into the hands of eager young "financial executives" as they prepared for the City's "Big Bang" on October 27, the day the Stock Exchange was computerized—the only snag being that when the great day came the computer broke down.

Computers also played a key part in that other great landmark of progress in 1986, the long-awaited



breakthrough of "new technology" into Fleet Street, which was heralded by the fever surrounding the arrival of Eddie Shah's colour tabloid *Today* in March. As it turned out, some of Shah's thunder was stolen by Rupert Murdoch in the even more dramatic switch of his four national newspapers to a concrete fortress in Wapping, leaving 5,000 print workers vainly protesting outside as they

Above: the nuclear power plant at Chernobyl after the devastating explosion. Below: with the war between Iran and Iraq in its seventh year, mullahs meet at Teheran shooting range to take part in week-long target practice. Occasionally, they are called into battle with soldiers at the front.







REX FEATURES



REX FEATURES



REX FEATURES

realized how they had been outsmarted by a ruthlessly efficient and carefully hatched plan to undermine the position of power in Fleet Street which they had built up over decades. Once the dam against electronic progress had burst, there seemed no stopping it, as other papers—joined by the new *Independent*—followed suit; and by the year's end it seemed symbolically apt that much of hidebound old Fleet Street had slipped away down-river to a new dawn in dockland.

Even though the media continued to provide more of their own headlines than usual—aided and abetted by the Norman Tebbit-BBC row—the most consistent diversion from a world of gloom and doom was provided by sport.

For Britain's sports fans it was a year dominated by Maradona's hand—the one with which he punched in the goal that knocked England out of the World Cup—and by the headline-worthy figure of Ian Botham. In the early months of the year, while England's cricketers were being hammered 5-0 by the West Indies, Botham featured in a series of sensational allegations about beauty queens and drugs. In the summer, while England was being hammered by the Indians and the New Zealanders, it was again Botham's two-month suspension for admitting he had taken drugs which put cricket on the front pages—until the day he was allowed to return to play for England and snatched the world record for the greatest number of wickets taken by any bowler in Test match history. As the summer ended Botham was again in the headlines, with his dramatic walk-out on Somerset for sacking his friends Viv Richards and Joel Garner. When England at last began to do a little better in Australia, it was inevitably Botham who led the way with a century.

Compared with all this domestic excitement, the extraordinary achievements on the tennis courts of the world by players from a nation even smaller than Britain seemed pretty tame stuff, as the Czechs confirmed their almost complete domination of the game with all four finalists in the US Open singles (aided by the fading of John McEnroe, too wrapped up in his new wife and baby). For Britain's athletes it was

another memorable year, with their best-ever performance in the European Championships—eight gold medals, including Linford Christie's in the 100 metres, but none so astonishing as Fatima Whitbread's in the javelin, having taken the world record (to everyone's surprise) in the heats, then almost doing it again to win the final.

No sportsman had such a heart-breaking year as jockey Jonjo O'Neill, who won the Cheltenham Gold Cup on *Dawn Run*, then saw the horse killed in a race in Paris while he himself battled with cancer, and made a gallant return as a trainer. Cambridge brought an end to Oxford's run of 10 victories in the Boat Race; Liverpool achieved the soccer double by beating Everton 3-1 in the Cup Final; and Kasparov just scraped home against Karpov in the world chess championship, half of which, as a last legacy from the GLC, was played in a London hotel. In the largest sporting event of all time, on May 25, several million people in 78 countries took part in events organized under the name of Sport-Aid, inspired by Bob Geldof who received an honorary knighthood, though not the Nobel Peace Prize.

Much energy was as usual devoted to remembering the past—in the West the 30th anniversaries of Suez, which demonstrated that Britain's power had come to an end, and of the Hungarian uprising, which showed that Soviet power had not. In the Communist world they celebrated the 60th birthday of Fidel Castro and the 25th anniversary of the building of the Berlin Wall, which the East Germans described as "an historic action for the protection of freedom".

More nostalgia was unleashed by the deaths of the famous during the year, including those great figures of the 1930s, Benny Goodman, Lady Diana Cooper, Lord Boothby, boxer Tommy Farr and the Duchess of Windsor. The world of the arts lost sculptor Henry Moore, singer Peter Pears and writers Jean Genet, Simone de Beauvoir, Christopher Isherwood and Lord David Cecil. Hollywood mourned James Cagney, Ray Milland, Broderick Crawford, Otto Preminger and Cary Grant. Cricket fans mourned Bill Edrich and Jim Laker. No one in particular mourned Stalin's 96-year-old hench-

man, Vyacheslav Molotov. Ted Moulton committed suicide, the Swedish Prime Minister Olof Palme was assassinated, Britain's oldest peer, the former Glasgow docker Manny Shinwell, died aged 101. Other notable deaths included those of Dame Anna Neagle, Sherpa Tensing, Averell Harriman and Sir Osbert Lancaster.

Ronan Point was demolished; Clint Eastwood became mayor of Carmel, California; the Falklands veteran HMS *Hermes* was sold to India for £50 million and another Falklands replacement, the new HMS *Coventry*, had to be secretly launched on Tyneside at dead of night to prevent sabotage by workers striking to save their jobs. The American army bought 900 white geese to help guard their bases in West Germany. Kingsley Amis won the Booker Prize for fiction, which at least meant that for once the prize had gone to an author most people had heard of, for a book some would actually enjoy reading. One of the year's most curious records was that claimed by Richard Branson who, on his second attempt, managed to cross the Atlantic in a speedboat in three days, eight hours, 31 minutes—which only helped to show how much more remarkable were the achievements of those vast ocean liners, displacing up to 83,000 tons, which regularly made the crossing in much the same time.

Perhaps the year's most extraordinary feat was that of Frank Twitchen

Above left: Colonel Gaddafi's son, a casualty of the American bomb attack on Tripoli, in hospital in that city. Centre: the white house in Reykjavik where President Reagan and Mr Gorbachov met for a two-day summit. Right: the TWA Boeing 727 jet in which a bomb exploded as the plane was about to land in Athens. Four passengers were killed and nine injured; an Arab extremist group claimed responsibility.

Below: victims of an Arab bomb attack in Montparnasse, one of a wave of bomb attacks in Paris aimed at securing the release of a jailed Lebanese terrorist.

of Devon, who took 30 wickets for Bideford's Victoria Park cricket club. He was 88 and it was his 80th consecutive season. Equally remarkable was a Leicestershire schoolboy, John Adams, who passed his O-level maths at the age of eight. The space probe *Giotto* managed to get within a few million miles of Halley's Comet and produced pictures which looked like something off a nursery school wall. The scientists were not exactly certain as to whether they disproved the theory that Halley's nucleus is a "dirty snowball" or not—but then it had been the Comet's most remote approach to the earth for 2,000 years. So it was perhaps not entirely surprising if this visit proved a bit of a let-down. ○



SYGMA





Left, Riviera ablaze: Forest fires swept France's Côte d'Azur in August. Some 5,000 firemen and a fleet of firefighter aircraft could not control the flames. Attributed to arson, the fires destroyed more than 25,000 acres of land and several villages. Five people died.



Above, apartheid rules: Police break up anti-government demonstrations by black and white students at Johannesburg University in May. Violent clashes in South Africa escalated alarmingly early in the year, and on June 16 President Botha declared a state of emergency which severely restricted media reporting. Universities and black townships were hotbeds of unrest.

Right, people's choice: Mrs Corason Aquino became president of the Philippines in February and ended Marcos's despotic 20-year régime. Despite huge support for Aquino in the election campaign, Marcos fraudulently claimed victory. His defence minister and deputy armed forces chief deserted him to lead a military revolt and, under US pressure, Marcos fled the country.



Right, GLC's demise: The Greater London Council—and six other Labour-controlled metropolitan councils in the North and Midlands—were abolished by the Government on March 31. Ken Livingstone, the GLC's controversial Labour leader, vacated its County Hall headquarters with most of his staff; only the 2,500 Inner London Education Authority employees have remained.











#### Fourth of July with a difference:

Millions of American patriots celebrated the Statue of Liberty's 100th birthday in New York. The splendidly restored statue, symbol of immigrant dreams of a new future, presided over an epic four-day extravaganza in the harbour.

The Queen at 60: Spring was in the air on the Queen's 60th birthday on April 21. Outside Buckingham Palace thousands of children sang her a song specially composed for the occasion and showered her with daffodils. Other celebrations included a family luncheon and gala concert.

Wedding of the year: The marriage of Prince Andrew to Sarah Ferguson took place in Westminster Abbey on July 23. That morning the prince was made Duke of York by the Queen so his bride, smiling and resplendent in a richly embroidered wedding dress in silk duchess satin, emerged as Duchess after the ceremony, which was attended by 2,000 guests. After the reception at Buckingham Palace the couple left for their honeymoon in the Azores on the royal yacht.







Big hitters Ian Botham, top, was suspended for two months from cricket and resigned from his club, Somerset. On the field he became the most successful wicket-taker in Test match history and opened his account against Australia in the First Test in Brisbane by scoring a century.

Boris Becker, right, the 18-year-old West German, remained Wimbledon's youngest-ever champion as he took the title for the second year running. His serve proved too powerful for Ivan Lendl in a one-sided final.



PHOTOGRAPH BY GUY AROCH

Winning ways: Decathlete Daley Thompson again proved a match for the rest of the world.

He took the gold medal in the Commonwealth Games in Edinburgh and in the European Athletics Championships in Stuttgart. The Australian golfer Greg Norman had a fine season. Seen here driving at the 17th at Turnberry during the British Open, which he won. Norman also triumphed in the European Open at Sunningdale and led Australia to victory in the Dunhill Nations Cup at St Andrews.



Overleaf, football's superstar, Argentinian captain Diego Maradona out-punches England's Peter Shilton to score the first goal in their World Cup quarter-final in Mexico. Despite England's protests the goal was allowed and Argentina won 2-1. They were champions for the second time, beating West Germany in the final.







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The Chairman travelling  
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Suppose that tomorrow morning at 10 o'clock you have to be in Glasgow, bright-eyed and bearing a passing resemblance to a smart businessman.

Normally this means catching the 7.15 shuttle from Heathrow.

Which means checking in at 6.45 am.

Which means staggering out of bed about 5.30 am.

Which means going to bed before the children.

Then waking up three times in the night, convinced that you've slept through the alarm.

When you get to your meeting, you're scarcely in a state to impress. Let's face it, you're scarcely in a state to stay awake.

Consider the alternative.

Consider the Sleeper.

You drive into Euston or Kings Cross at about 11 at night. Park your car right at the station.

Boarding your train, introduce yourself to the steward.

He shows you to your room.

For a bedroom it's a little on the small side, we admit.

But it has everything the civilised person needs for a pleasant night's rest: a comfortable bed, a wash basin, hot water, space to hang clothes, a bedside light, mirror, even air conditioning.

On request, your steward scuttles off and produces a sleep-inducing whisky and soda.

He asks you when you'd like to be woken, then bids you good night.

The train sets off. You go to bed and perhaps read for a while.

You note that there is still something oddly romantic about going to bed on a train, speeding through the night.

You are rocked to sleep.

Four feet beneath your bed England rolls past. Scotland rolls in.

In the morning you are woken by a tap on the door. Your steward enters with tea and biscuits, and informs you that you have arrived. (Actually you arrived a lot earlier, but he had the courtesy not to waken you with the tidings.)

You rise, have a leisurely wash, dress, then stroll off for breakfast.

So you reach your meeting with a rather better chance of convincing the world that you are Mister Dynamism (or indeed Ms. Dynamism).

Doesn't it seem a little misguided to make travelling a chore when it can be a pleasure?

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## PEARSON

# A bundle of hot properties

Quality is the hallmark of Pearson's assets. Carol Kennedy examines how this business dynasty has acquired and profitably controlled a string of internationally renowned companies.

Of all of the companies that have been eyed hungrily on the takeover trail in 1986, none has presented a more succulent target than the cluster of prestige businesses that make up Pearson. To the breed of predator known as the "brand stripper", who looks for household names that could be more profitable if unleashed separately on the stock market than as part of a larger grouping, Pearson is an irresistible temptation. Its publishing to wine-growing portfolio includes ownership or part-ownership of such blue-chip assets as the *Financial Times*, Penguin Books, *The Economist*, Lazards' merchant banks in three countries, Royal Doulton china, Madame Tussaud's, oil and engineering interests, Yorkshire Television, Goldcrest Films and the vineyards of Château Latour.

Bidders rumoured to have had Pearson in their sights last year include the American corporate "raider" Saul Steinberg, Gerald Ronson of the Heron Group, Trafalgar Holdings, the conglomerate BET and, most recently, a mysterious American-led syndicate known as Quadrex Securities, which was reported to be plotting to take over Pearson and break up its component parts through a mixture of asset and share sales, management buyouts and public flotations. Quadrex, according to City reports, calculated that it could realize up to £700 million for Pearson's publishing interests, up to £375 million for Lazards and up to £275 million for Royal Doulton, against current market capitalization for the whole group of just over £1 billion.

Hutchison Whampoa, the cash-rich Hong Kong conglomerate, also wanted to take a substantial stake—perhaps to deter other predators—but was firmly discouraged from increasing its initial 5 per cent figure.

In the summer a buyout attempt surfaced within Pearson's own publishing empire, led by *Economist* chairman Evelyn de Rothschild. According to reliable reports, de Rothschild wanted Pearson's *Financial Times* to sell its half-share in the 143-year-old *Economist*, the influential weekly once edited by Walter Bagehot, the Victorian consti-



**Lord Blakenham, chairman of Pearson since 1983. He has streamlined the management of its five divisions and is determined to keep the group intact.**

tutional authority. But de Rothschild fared no better than any other would-be acquirer when he came up against the rock-like determination of Pearson's chairman, Lord Blakenham, to keep the group intact under a management he believes has "significantly improved the value of our business over the past two to three years".

The second Viscount Blakenham is the latest of the formidable Cowdray, *né* Pearson, dynasty to run the group which originated in 1844 as a small building contractor in the West Riding of Yorkshire. Michael Blakenham is a Pearson on his mother's side, a friendly and informal man of 48 with a shy manner belied by shrewd and penetrating blue eyes under a thatch of wavy black hair. From his 17th-floor office in Millbank Tower, a calm oasis of bird pictures, piles of books and window sofas commanding one of London's finest views down the Thames past the Houses of Parliament, he directs the strategic management of a score of wholly or partly owned companies. The bulk of them operate in a publishing and leisure sector labelled "Information and Entertainment", which in 1985 contributed £486.4 million, half the group's total sales

turnover, with profits of £49.9 million despite a disappointing performance by Goldcrest, which lost heavily on its £20 million historical epic, *Revolution*.

Hottest property in the Information and Entertainment division is the prestigious and profitable *Financial Times*, with its many publishing and commercial offshoots such as the *Investors Chronicle*, specialized business publications, an online statistical service and a thriving conference business. Sales of the *FT*'s London and Frankfurt editions rose by 7 per cent in 1985 and its US printing operation, begun in July, 1985, comfortably found its circulation target on America's eastern seaboard, increasing sales by 50 per cent in its first six months.

This summer the *FT* announced plans for a £55 million package of technological changes which will introduce computer setting by journalists and advertising staff, make some 400 people redundant and, eventually, take the paper eastward like other national newspapers to a new printing plant in London's dockland. All printing operations are scheduled to move by July, 1988 to the East End, though the *FT*'s imposing headquarters beside St Paul's

Cathedral, Bracken House, will not necessarily be sold. It could continue as a base for *FT* journalists, transmitting copy directly into production computers in dockland. The operation will allow larger, more sectionalized newspapers as well as more colour printing.

The company has been careful to involve both staff and print unions in the developing strategy, with the result that *FT* chief executive Frank Barlow feels reasonably confident of the "inevitability" of acceptance despite the experience of Rupert Murdoch's papers in their move to Wapping. A leading official of the largest print union, Sogat '82, commented: "While we do not welcome proposals which reduce our labour force we have to face the realities of the rapid pace of change in national newspapers. The *FT*, to its credit, is not attempting to repeat the Wapping experience."

The *Financial Times*, of which Lord Blakenham is chairman as well as of the parent group, has been investing ambitiously in recent years, something it might not have been able to do had the paper been floated off as a separate business. Its decision to print in Frankfurt, for example, and become a more truly "European" newspaper, might not have been affordable without the corporate clout of Pearson finance behind it.

Equally, Penguin Books could have had its wings clipped in 1985, its golden jubilee year, without the £20 million backing of the Pearson board for its takeover of some of the International Thomson Organisation's book-publishing business. The deal was a friendly one—Thomson's approached Penguin through an intermediary—and made Viking, Penguin's hardback arm, the strongest hardback publisher in the UK. It now includes such imprints as Hamish Hamilton and Michael Joseph, the Rainbird book packaging firm and Sphere paperbacks—all part of Penguin's strategy under its ebullient American chief executive, Peter Mayer, to secure future assets in the shape of copyrights. Michael Joseph, for instance, has the best-selling writer of racing thrillers, Dick Francis, on its list. Earlier, in 1983, Penguin had paid £6 million for ➤➤



→ Frederick Warne, thereby acquiring the Beatrix Potter copyrights.

The copyright issue, said Mayer, was "at the business heart" of the Thomson acquisition. "What isn't generally understood is that a large proportion of any paperback company's books are on licence from the hardback publishers. These licences can be renewed, but it's not quite as secure as having the copyrights yourself." Although publishing went into one of its periodic downturns after the acquisition, Lord Blakenham firmly denied any suggestion that the parent group felt Penguin's ambitions had proved expensive: "It fitted absolutely with our strategy—it's a medium-to-long-term investment."

Blakenham, who became chairman of Pearson in 1982, could fairly be described as a man with a mission, for all his low-key style. He does not, as one commentator pointed out, want to be the Pearson at the helm when the family company was lost. Family members, about 100 of them, control around 20 per cent of the group's equity and they have all, he says, been "very supportive" to his aim of keeping the conglomerate together under Pearson management. "We believe the existing structure adds value to the business as a whole. Pearson has always been a builder of businesses, I believe it is enormously worthwhile keeping it together."

The Pearson who founded this remarkable British business dynasty was Samuel Pearson, a partner in a small building firm in the West Riding which eventually became known as S. Pearson and Son Ltd, the name retained by the parent company until June, 1981. It specialized in local authority contracts and made its headquarters in Bradford before moving to London in 1884, when the business began to expand dramatically.

The dynamic head of the company by this time was young Weetman Pearson, Samuel's grandson. A natural businessman before he entered his 20s, Pearson had a genius for planning and organization, and an instinct for technical innovation and commercial risk-taking, and a repu-



tation for exceptional fair dealing with employees. At a time when workers in the construction industry were usually laid off at the end of a project, Pearson tried to find employment for them until a new contract came along.

The company's first overseas contract came in 1886, a dry dock in Halifax, Nova Scotia, followed two years later by a railway in Spain, a job worth nearly £1 million. After that came vast undertakings in Mexico: the £2 million Grand Canal, a £3 million harbour at Vera Cruz, another worth £3.3 million at Salina Cruz and a £2.5 million railway linking the two. Pearson built the Hudson River and East River tunnels in New York; docks at Southampton, Cardiff, London, Liverpool and elsewhere; the Blackwall Tunnel under the Thames; Dover harbour, and railways in Britain, Colombia and China. By the end of the century S. Pearson and Son was the biggest contractor in the world.

Weetman Pearson rose from a knighthood in 1894 to become the first Viscount Cowdray in 1917. In 1901 he took Pearson into its first major diversification, buying oil properties in Mexico. The venture, then seen as a considerable risk, was a typical example of his business instinct. He was on his way from

Mexico to New York when he missed his connexion at Laredo, Texas, and had to spend nine hours there. The town was in a state of wild excitement over the discovery of oil nearby. Pearson cabled his agent in Mexico instructing him to acquire an option on thousands of acres: the news confirmed observations of oil seepages reported by Pearson engineers during construction work in Mexico. The Mexican Eagle oil company which he founded was sold to Royal Dutch Shell in 1919, becoming part of the Shell-Mex Empire, and furnished the considerable fortunes of the Cowdray family.

After the First World War, during which Lord Cowdray, as President of

the Air Board, had a role in forming the new Royal Air Force, the proceeds of the Mexican oil sale financed a new British-based company called Whitehall Petroleum Corporation, still among the group's oil interests. S. Pearson and Son was reorganized into a holding company in which Lord Cowdray, his family and partners owned all the shares. The contracting side was hived off into a separate company and about this time Cowdray established a finance house called Whitehall Trust, and also bought a large interest in the London merchant bank Lazard Brothers.

In 1920 Cowdray moved into newspaper publishing, acquiring a



group of provincial papers which became known as the Westminster Press. A former Liberal MP—he sat for Colchester for 15 years—Cowdray had become involved in the newspaper business when he was persuaded to come to the rescue of an ailing Liberal journal called the Westminster Gazette. The Westminster Press developed into a profitable chain of papers stretching from the south coast to the industrial north: it consists now of some 60 titles, including some distinguished old provincial journals such as the Bradford Telegraph and Argus, and was an early backer of the "free-sheet" principle on which Eddie Shah built his reputation as a publishing entrepreneur.

Contracting, the original Pearson business, virtually disappeared from the group's portfolio in the late 1920s. Instead, the oil interests were greatly expanded, with an American subsidiary developing finds in Texas, Oklahoma, Kansas and other states in



Pearson's diverse interests range from Goldcrest Films, makers of Absolute Beginners, far left, released last April; to the Royal Doulton group, left; to Château Latour, below left, which has benefited from fresh investment and management.

the south and west. Whitehall Petroleum discovered Britain's first oil-field in Derbyshire: it continued to produce small quantities for a number of years, long before anyone dreamed of the riches lying under the North Sea.

The first Lord Cowdray died in 1927 and the business went through a period of consolidation under his second son Clive Pearson, whose principal addition to the group was a small domestic airline, the first to be called British Airways. That was in 1935, but five years later it was taken over by the government under wartime regulations, and later merged with the better-known Imperial Airways to become British Overseas Airways Corporation.

It was John Weetman Pearson, the third and present Viscount Cowdray, born in 1910, who carried through the main expansion and diversi-

fication of Pearson's during the 1960s and 1970s into the conglomerate of quality businesses it is today. Cowdray, a dashing, one-armed sportsman, cousin of Sir Winston Churchill and friend of the royal family—his Sussex estate, Cowdray Park, is the social centre of British polo—took over the chairmanship in 1954. As a privately owned family company, Pearson was then earning pre-tax profits of less than £1 million a year. When Cowdray retired as chairman in 1977, after floating part of the company's equity in 1969, profits were running at £45 million. Last year's level was £109.3 million, and interim figures showed a 6 per cent rise in 1986.

The third Lord Cowdray, who remains president of Pearson, added the most lustrious names

to its portfolio including Royal Doulton, the Financial Times, the publishing houses of Penguin and Longman, and Château Latour. Under him and his successor Lord Gibson, another member of the family, the business diversified into a number of leisure areas ranging from Madame Tussaud's, which subsequently bought Warwick Castle, one of Britain's top 10 most visited historic sites, to 25 per cent of Yorkshire Television and 41 per cent of Goldcrest Films, makers of *Chariots of Fire*, *Gandhi*, *The Mission* and *Absolute Beginners*.

Buying a classic French vineyard was not a planned part of the 1960s diversification, but when the opportunity to acquire Château Latour was heard about through Lazard Frères in Paris, it appeared to be a natural Pearson acquisition. It was undoubtedly a quality business with a world-renowned name, but in need of building up with fresh investment and management. Today, says Lord Blakenham, "it is the only vineyard of a *premier grand cru* to be in British hands—and it's probably the best of the lot."

The French government predictably disliked the idea, but after the family which owned the Latour estate had agreed, President de Gaulle sanctioned the sale, supposedly observing: "At least they can't take the soil away." Only a day earlier, he had vetoed Britain's application to join the EEC.

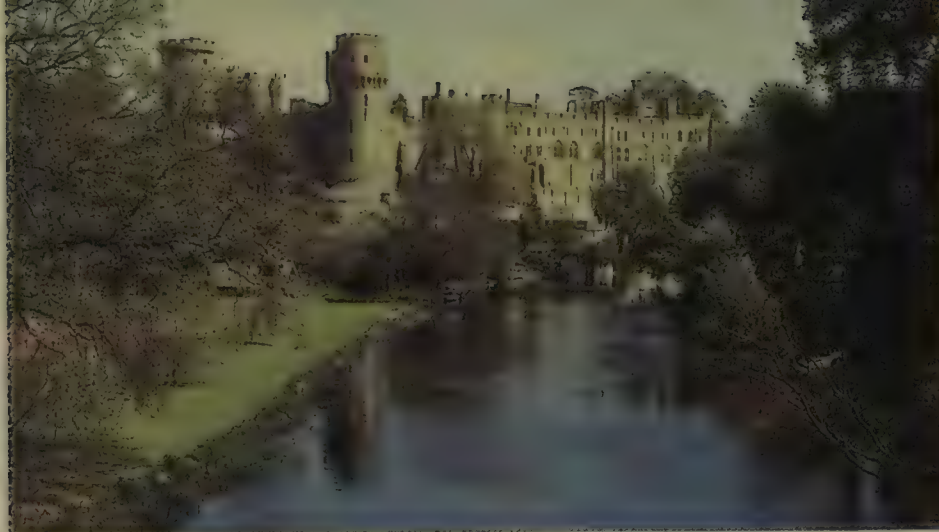
The château was still producing marvellous wine but the estate had become run down and badly needed new equipment and machinery. →



Pearson's publishing assets include Penguin, revolutionized under American publisher Peter Mayer's management; Michael Joseph (mermaid logo), acquired by Viking; Penguin's hard-back arm, in 1985; and the Financial Times.

FINANCIAL TIMES  
LONDON - FRANKFURT - NEW YORK  
Monday November 17 1986





Another of the company's leisure interests is Madame Tussaud's (below right, waxwork of Picasso), which subsequently bought Warwick Castle, left. Overseas, Pearson acquired a majority interest in Camco, a Houston-based oil equipment company, in 1976, below left. It is its main investment in the US oil business.

➡ Pearson put in a French manager, borrowed money locally under an agricultural loan scheme and carried out a number of improvements. It also replanted a neglected area of the estate which had been classified in 1855 but had produced no wine for years. The produce of this land became the vineyard's second wine and this quickly established itself under the name of Les Forts de Latour. It was decided to sell the wine only when it was ready to drink (in 1970). Château Latour is, says Lord Blakenham, "an enormously successful business which has continued to grow". It has profited from the huge increase in prices paid in recent years for first growths. Harveys, the Bristol-based wine and sherry company, now holds 25 per cent of the equity.

Of all the Pearson companies, none has gone through such a well publicized change of management and trading philosophy as Penguin Books, the pioneering paperback house founded in 1935 by Allen Lane to bring the best modern and classic writing to a mass public. In 1978, when Pearson brought in the American publisher Peter Mayer as chief executive, Penguin was making losses of nearly £250,000 a year and its borrowings were rising alarmingly as a percentage of equity.

Mayer changed everything and within one trading year turned the loss into a profit of £2 million. He centralized editorial and marketing functions under one roof in a new redbrick building in the King's Road, Chelsea (since sold in the company's move to Kensington). This was revolutionary to old Penguin hands but self-evident common sense to Mayer: "Authors come to a publisher to be published, made public, and marketing is the tool by which that is done." He severely pruned the massive old backlist and added unashamedly mass-market titles like *The Jane Fonda Workout Book* and Shirley Conran's sexy saga *Lace*.

Accusations that he was taking the distinguished old imprint down-market rolled off Mayer's broad shoulders. "Well, *Lace* is down-market of Graham Greene, yes," he concedes amiably, "but Shirley Conran tells an awfully good story.



There's no reason why Penguin shouldn't publish it... If you go back to Allen Lane's time, a great many mass-market books were published, and you saw them in Woolworth's, at railway stations. When I came to Britain in 1978, you saw them only in bookshops. As I understand Penguin's history, Allen Lane wanted to spread reading; he didn't want to reach just 2, 5 or 8 per cent of the population."

Under Mayer, Penguin, which has about 25 per cent of the UK paperback market, has expanded into bookshops itself—nine of them—and its titles appear much more widely in corner newsagents and supermarket display spinners. The recent 1,000 page *Penguin English Dictionary* was carefully sized to fit into the spinners, priced competitively at £2.50 and found itself a whole new market niche in the cut-throat dictionary business.

Between 65 and 70 per cent of Penguin's turnover still comes from what Mayer calls "the solid, steady backlist sellers". Despite his initial surgery, Penguin now has 6,000 titles in print—more than when he arrived. But he stoutly defends the decision to go for a slice of a more sensational market: "The big sellers like *Lace* produce a kind of excitement in the company... the flexing of one's commercial muscles is a good practice."

While Penguin was expanding with the Thomson acquisition in



1985, Pearson's other main publishing house, Longman, was adding to its strength in America, particularly on the educational side. On the eve of the 1986 Frankfurt Book Fair Penguin confirmed rumours that had been circulating in the book trade for some time by announcing its acquisition of a major US paperback company, New American Library. This "consistently profitable" company, in Peter Mayer's words, gives Penguin a substantial presence in the American mass book market and is expected to treble Penguin's US business. The purchase figure was not disclosed, but is thought to be around £50 million.

On Pearson strategy as a whole, Lord Blakenham insists that the group is not "acquisition-led"—although it spent £71 million on acquisitions in 1985—but it will buy companies where they fit with existing interests and in pursuit of the Pearson philosophy of "building businesses".

The group is sometimes described in the City as an "art collection" of businesses, which implies a rather passive approach on the part of its management, very far from the truth. And not all the companies are in glamorous consumer businesses. Fairey Holdings, acquired in 1980, maintains a number of specialized engineering and high-technology interests, although Fairey engineering with its limited markets in military bridges was sold off this

summer for £22 million—the amount Pearson had paid for the whole Fairey group.

Far from being an "art collection", the group has its own dynamic, with what its chairman sees as a proper balance of "cash producers and cash consumers". Cash producers include the newspaper, entertainment and banking areas, but "the balance may change at any one moment", says Blakenham. Since the days of the first Lord Cowdray, group strategy has been to acquire only quality businesses and encourage them to stand on their own feet, allowing their managers to manage.

Blakenham has streamlined the unwieldy system of holding companies and intermediate layers of management that previously came between the Pearson board and the individual companies. The company's five main divisions now report directly to the holding company's board, and quarterly accountability meetings are held at Millbank Tower to monitor performance against agreed targets, with strategy meetings held annually.

Blakenham's background is perhaps more thoroughly immersed in business than any of his Pearson predecessors, apart from the prodigious first Lord Cowdray. After leaving Eton, he worked in an English Electric factory and then took an economics degree at Harvard before joining Lazards for two years, working in a small conglomerate with 16 varied companies and spending five years at Royal Doulton before becoming successively managing director and chairman of Pearson.

Like the third Lord Cowdray, however, he is a countryman at heart and is seriously involved in issues like preservation of the countryside and wildlife. The bird prints on his office walls reflect his chairmanship of the Royal Society for the Protection of Birds and a consuming leisure-time interest in birdwatching. He made his maiden speech in the Lords on the Wildlife and Countryside Act. If he perceives Pearson to be in danger from predators he will move swiftly to preserve it ○

Carol Kennedy is Deputy Editor of *Director* magazine.



# SINS OF OMISSION



It was bold of the Royal Academy to mount a large exhibition (opening on January 15) resoundingly called British Art in the 20th Century: The Modern Movement and After. But the Kitchen Sink school is omitted, and Scots and women painters fare badly. No clear criteria have guided the selectors, our critic Edward Lucie-Smith argues, and the enduring influence of 19th-century romanticism seems to have eluded them.

*Memorable but not very modern: Stanley Spencer's The Centurion's Servant of 1914.*





The Royal Academy's Winter Exhibition is bound to cause excitement. There has been no major survey of British Art in the 20th Century within living memory, and this show, open from January 15 to April 5, follows hot on the heels of the RA's survey of German art during the same period which shifted most visitors' perspective not merely of artistic events in Germany but of the history of modernism taken as a whole. The German exhibition did, however, have weaknesses. As a survey it was far from complete—it dodged the issue of Nazi art, and it left out anything to do with East Germany. Its representation of painting and sculpture since 1945 was patchy.

Yet the German show is, alas, likely to be remembered far more kindly than this one. The British survey cannot have been subject to the same political pressures, but the view it gives of its subject is extremely incomplete, and its deficiencies are not those of imaginative eccentricity. Even the gaps come from unthinking adherence to cur-

rent critical dogma. The selectors will defend themselves, as Susan Compton does in her catalogue essay, by saying that it was impossible to please everybody. "It is always difficult to select," she bleats, "but the choice has been made on the basis of those artists who typified the Modern Movement in each period of the century. Even with that general intention, it has been necessary to exclude some artists simply for lack of space." The most cursory glance at the list of inclusions shows that the first part of this is rubbish.

It is always significant when catalogue and exhibition seem to be at odds. This disagreement with the selectors is evident in the texts supplied by Frederick Gore and Robert Rosenblum. Both dwell on the importance of the "Kitchen Sink" movement, when there is not a Kitchen Sink painting to be seen. Gore emphasizes in addition the "cubist revival" of Colquhoun and MacBryde, and the "post cubism" of Craxton, Vaughan, Minton and Ceri Richards. The exhibition itself does not admit that these artists existed.

Some of the omissions are more extraordinary still, especially when one considers the full implications of the exhibition title. The event can in fact more accurately be described as a show of "English" rather than "British" art. Seventy-five artists are included—or 71 if one counts two duos and a trio (Mark Boyle and Joan Hills, Art & Language, and Gilbert & George) as single artistic personalities. Only four of these are Scotsmen, all very much identified with the metropolitan art world: Alan Davie, Eduardo Paolozzi, William Turnbull and Bruce McLean. No place is made for the remarkable Scottish colourists of the early part of the century, such as S. J. Peploe and J. D. Ferguson, and also none for more recent Scottish heroes such as John Bellamy and Steven Campbell. Equally surprising, in view of the presence of other, lesser conceptualists such as Victor Burgin, is the omission of the powerfully original and quintessentially British Iain Hamilton Finlay. Women fare almost as badly as Scotsmen. In addition to Joan Hills there are only five: Gillian Ayres, ➤➤➤

*E*roticism as a strong strain in modern British art is traced back to Walter Sickert, whose Mornington Crescent Nude of 1907 bears out the point. Edward Burra, who painted The Terrace, right, in 1929, is another notable loner.







*The romantic  
influence  
remained strong,  
as exemplified  
in Paul Nash's  
Eclipse of the  
Sunflower, 1945.*

»→ Vanessa Bell, Barbara Hepworth, Gwen John and Bridget Riley.

The exhibition shows little trace of either historical or critical judgment, but is ready to give us good, sound tips about the present state of the market. Sell your Augustus John, if you have one, even if it is one of his youthful masterpieces. It is better to forget the fact that for a brief period before the First World War John did paintings comparable to those being produced at the same period by the young Derain and the young Picasso.

It is possible to greet the decay of some much more recent reputations with a certain *schadenfreude*, though their collapse demonstrates the fickleness of establishment taste in art. The RA show has little space to give to the British abstract artists of the 1960s—John Hoyland is safely there, but no Bernard Cohen and no Robyn Denny. It takes an effort to remember that these were the painters who aroused the enthusiasm of the Tate Gallery long before it got up the courage to purchase British Pop Art. The New







»→ Generation sculptors of the same epoch are also well on the way to becoming unpersons—no Scott, no Bolus, no Annesley and (most surprisingly of all) no William Tucker, who has been chucked on the rubbish heap together with his once fashionable predecessors Lynn Chadwick and Reg Butler. When one considers Tucker's enormous intellectual influence on British sculpture during the 60s and 70s, this seems like another distortion of historical truth.

Granted that the principles of selection are so suspect, what does the show itself have to tell us about the nature of British painting and sculpture during the present century? Perhaps the first conclusion one comes to is that the notion of modernism has surprisingly little relevance. How many of our best artists have in fact "typified the Modern Movement" in the sense envisaged by Mrs Compton? The organizers have been careful to include certain works which will seem advanced for their context. Notable among these are early abstractions by Vanessa Bell and Duncan Grant

and two vorticism canvases by Bomberg—*The Mud Bath* and *In the Hold*. At this stage C.R.W. Nevinson was doing something more typical of the British approach, as in his painting *The Arrival*, by applying conventions learnt from the Italian futurists to subject matter not so different from that favoured by Sickert, Ginner and Gore. The effect is lively but only superficially modernist.

It must be said that modernist art, in its general outlines, would remain the same if none of these had ever been painted. British 20th-century art touches the Modern Movement at certain points, but tends to remain curiously separate.

The memorable works in this show are often entirely *sui generis*. One of the most conspicuous examples is Stanley Spencer's eccentric masterpiece, *The Centurion's Servant*, which has nothing to do with modern art as the term has been usually understood in France, Germany, Italy or the United States. Edward Burra's work seems equally isolated. And the same phenomenon manifests itself even after the Second

*In The Arrival, 1913-14, C.R.W. Nevinson applied Continental techniques to mundane subject matter.*

World War, when modernism became a universal orthodoxy. Francis Bacon, our most powerful living painter, fits very uncomfortably into the didactic pattern of art movements used as a framework by most contemporary critics. What remains powerful in British art is the continuing influence of 19th-century romanticism, which can be felt in the work of Paul Nash, Graham Sutherland and Ivon Hitchens. Even Henry Moore, with his reliance on landscape imagery metaphorically applied to the human body, seems imbued with the romantic spirit.

The later part of the exhibition

contains many examples of the way in which the desire to be *avant-garde*, to keep in step with what was being done across the Atlantic or the Channel, has led the British inexorably to a feeble provincialism. Patrick Heron's claims to have invented Post Painterly Abstraction before the Americans can hardly be taken very seriously; Bob Law's minimalism does not have the ruthlessness of its American equivalent; both Art & Language and Victor Burgin lack the steely logic of their exemplar Joseph Kosuth. The work of Gilbert & George, which at first glance falls into the same "conceptual" category, is rescued by a kind of stubborn eccentricity which prompts comparison with innumerable 19th-century oddities such as Edward Lear and Richard Dadd.

Gilbert & George must certainly supply part of the reason for a suggestion made by both Gore and Rosenblum that one of the main characteristics of British art in the 20th century has been its eroticism. They are inclined to trace this pioneering candour in sexual matters back as far as Sickert. I must admit that this notion had never struck me previously, but an examination of the material presented does indeed suggest that there is a lot of truth in it. Whether it makes the art itself any better is a different question. Rosenblum suggests, for example, that Francis Bacon's work "reincarnates the spirit of Henry Fuseli"—a comparison I myself drew in 1962 (to the scandal of many) when reviewing Bacon's first retrospective at the Tate. Rosenblum goes on to claim that Fuseli was "the first painter in Britain, and indeed the West, to explore the perverse byways of sexual behaviour and to adapt these private obsessions to the language of high art". This supplies a good description of the way in which Bacon's art, like that of Fuseli before him, sometimes trips over the barrier which divides not only the particular from the general but the impressive from the ludicrous.

Much British art is at its best when it deals with the absolutely specific, a virtue which unites Sickert's nudes and interiors with recent figure paintings by Auerbach. It is also good when it allows a complex interplay of things experienced in life and those gleaned from books—an interweaving of memories and literary allusions. Hockney in earlier days and Kitaj now both do this very effectively. All this can be glimpsed in the art presented here. But its virtues cannot be experienced fully in a survey exhibition which is interested neither in loyalty to the historical facts nor in making independent judgments about quality. The main criteria in the selection can be expressed in the phrases "everybody thinks" and "everybody knows". Well, they neither think very clearly nor know very much ○



# TRAVEL USA

California, Massachusetts and New York are three of the most visited states in the Union. Some of their more unusual attractions are assessed by *ILN* writers. Alex Finer explores the wine-growing region of Napa Valley.

## Vintage California



PAUL FUSCO/MAGNUM

What Silicon Valley did for the microchip, Napa Valley has done for the grape. For the traveller in Northern California there is no question which is the more congenial pairing.

Silicon Valley is a geographical misnomer for a 40 mile stretch of suburban peninsula which extends from Menlo Park to San Jose along the southern flank of San Francisco Bay. The microchip revolution made some young entrepreneurs here very rich very quickly and the life-style remains, despite recession, a testament to yuppie values. One thing this valley is not is rural.

While the Silicon Set rise for working breakfasts, visitors to Napa

**Vines flourish in Napa Valley, some 90 minutes' drive north of San Francisco.**

Valley, some 90 minutes' drive north of San Francisco, will get out of bed before dawn for the pleasure of a hot-air-balloon ride over the patchwork landscape of vineyards. They can float above the huge water sprinklers and wind machines which stand guard among the grapes as the sun rises and advances vineyard by vineyard.

The valley is about 30 miles long and 6 miles wide ridge to ridge. Its principal attraction is the wineries—some 125—enhanced in recent years by gourmet restaurants offering indigenous Californian cuisine.

One in three visitors to San

Francisco takes a trip, however brief, to the wine country. They join public tours and tastings in the big showcase wineries that straddle Highway 29 as it runs north from Napa through Yountville and St Helena. They may also visit Calistoga, a funky spa town, population 4,000, at the northern end of the valley with mud baths, a spouting geyser and bottled mineral water. With a couple of days to spare and some elementary research, the area becomes even more accessible and rewarding.

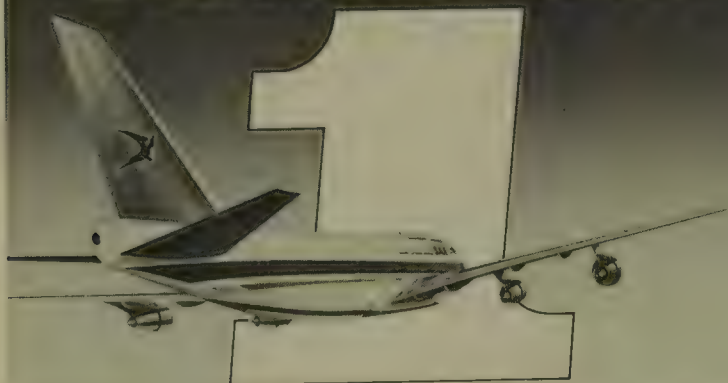
For one thing there is less traffic on the Silverado Trail which runs parallel to Highway 29 up the

east side of the valley, past by-appointment-only vineyards towards Mount St Helena where Robert Louis Stevenson squatted in a mountain cabin with his wife, Fanny Osbourne, in 1880. Reprints of *The Silverado Squatters* are available in local bookshops or at the Silverado Museum in St Helena where the Stevenson library and memorabilia collection includes an ingenious reconstruction of the wooden cabin from literary and other evidence by local historian Bill Orton.

You can choose to see the landscape through Stevenson's eyes, looking for trees and shrubs such as madrone, manzanita and buckeye. He was no slouch in exploring »→



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# TRAVEL USA

→ the wineries and predicted, accurately if pompously, "The smack of Californian earth shall linger on the palate of your grandson."

California's founding vintner, a Hungarian emigré Colonel Agoston Haraszthy, had been convinced in the 1850s that the climate and soil were perfect for wine and imported the first European vines. There were setbacks. First phylloxera, a louse that attacks the roots of vines, struck in the 1880s. There was a 14 year man-made disaster in the shape of Prohibition which only a few wineries survived by making Communion wine.

When I first visited the valley in 1968, only one major new winery had been built since Prohibition, Robert Mondavi's in 1966. The 1970s changed that with people rushing to venture capital but prepared also to bring wine-making up to date.

Donn Chappellet arrived very early on, after years in the industrial food and vending business in southern California. He determined to produce world-class wine, found his property on the drier eastern slopes and built his winery in the shape of a pyramid which soars up through the oak trees and vines like a cathedral.

An Englishman, Peter Newton, is another of those responsible for combining architectural grandeur with ambitious wine-making. With an income from his world-wide paper company, Sterling International, he started from basics in Napa Valley in the mid 1960s. "We looked at Norman castles, Corbusier modern and Scottish baronial and finally settled on an Ionian theme that was inspired by Mykonos." He

still owned 75 per cent when he sold Sterling Vineyards in 1977 to Coca-Cola who resold to Seagrams in 1983, and visitors today can take a cable car to the whitewashed buildings with a commanding view of the valley.

Jungle clearing for his present vineyard began in 1978. Newton Vineyards produces 15,000 cases of reserve quality wines from 62 acres on a 560 acre estate on western slopes above St Helena. He uses the best of traditional methods—classic barrel fermentation in French oak for the white wine and two years of barrel age for the red wines—and the latest technology allied to the scientific skills of his winemaker, John Kongsgaard.

Standing by the formal parterre garden built above his cellars in a post-harvest drizzle, he offers an explanation for the success of Californian wines. "The Frenchman will keep trying to recapture the quality of some magnificent vintage of his grandfather. Here I know that each year we will make a wine better than the year before. We look forwards, not backwards."

The French have not stayed aloof but do battle on California soil. Just across the main highway from Yountville, for instance, is the well-screened winery of Domaine Chandon, a major 1,250 acre investment made in 1973 by Société Moët-Hennessy, owners of Moët & Chandon Champagne. The Californian version must be called sparkling wine according to EEC rules but it is strictly *méthode champenoise*.

The winery is almost better known for its restaurant. Those who book ahead may dine outdoors off tables



RUNE BURRI MAGNUM



with white linen under a parasol and contemplate the vines in the distance and the put-put of a sprinkler on the lawn. Those who fail to book can experience the Oakville Grocery, an extraordinary deli, a couple of miles up the road. It stocks all that could be desired for an unplanned, al fresco meal—fish smoked over hickory and oak, elaborate pâtés and pickles.

The hallmarks of California cuisine—fresh, seasonal ingredients, locally grown and innovatively combined—are evident throughout the valley. There are restaurants such as La Belle Hélène and Auberge du Soleil which masquerade as French but are better for being Californian. There is also Mustards Grill, run by Cindy Pawlcyn, one of the hottest chefs on the west coast.

The vented smoke of oak and apple chips burning in the grill and in a woodburning stove seduces passers-by to decant into a large, open parking lot next to the restaurant's vegetable patch only to discover, once again, the necessity of booking.

The sole representative of California cuisine in London is the restaurant named after and run by Sally Clarke. Expect more to come. California cuisine could have as much impact in Europe as its wine. Where Napa Valley leads, London and Paris may yet follow ○

#### Our Travel Editor writes:

The author recommends a bed and breakfast inn in the Napa Valley, the Ambrose Bierce House in St Helena (707 963 3003); it is an 1872 clapboard house, with exterior staircase to first-floor lounge and three bedrooms. At £65 a night for two it offers period detail, friendly service and a good breakfast. Drawbacks could be thin walls and enforced familiarity.

Seclusion is found at the nearby Meadowood Country Club (707 963 3646), an estate with golf, tennis and swimming from about £100 for two a night.

Package tours to the wine country can be arranged from San Francisco through companies such as Wine Adventures (707 963 4211); the cost is about £60 a person for a day. Hot-air ballooning (with a champagne brunch) costs around £100 a day (weather permitting), from Balloon Aviation of Napa Valley (707 252 7067).

Pocket guides giving hours and locations of wineries are available locally. Recommended reading includes *Northern California—A History and Guide* by Jack Newcombe, published in the USA by Random House at \$9.95.

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# TRAVEL USA

Michael Leech returns after a 20 year absence to a gleaming, high-rise city.

## Boston's flashing smile

You would do well to forget the Boston of baked beans and the Tea Party, of clannishness and cod-fishing. Yesterday's elegant, somewhat aloof city, holding on to centuries of cherished values, has to a great extent vanished although, thank heavens, not completely. The old lady may be clinging to her pearls and lorgnette but it is rather as though she had turned her superior visage to you and flashed a smile of gleaming new dentures. Boston has been engulfed with a spate of fast-rising skyscrapers, a forest of metal molars.

New Yorkers look at the city and nod sagely at all these changes. They have seen them all before. But Bostonians are not used to this rapid transition to the dance of big business and the whirl of rising property prices. The new injection of money has indeed produced prosperity but it has also made Boston a rather expensive city, not least for the residents who gasp at the cost of living on a Beacon Hill that is now a nest of apartment buildings.

It was certainly a different world when I lived there in the late 1960s. Now you need to search for the charm which is, indeed, still there and which the city has striven for years to preserve and present properly. Try to block out the new giants and the grandiose hotels as you walk the Freedom Trail, and imagine Boston as she once was.

The city was founded by settlers who built churches and counting houses. At the Old South Meeting House (one must not forget Boston's Puritan origins) on Washington Street, at the city's heart, you can attend lectures and concerts about American culture.

There are also forums in the university city of Cambridge, for the Boston area's population is boosted during term-time with many thousands of students attending Harvard, Massachusetts Institute of Technology, Boston University and numerous other seats of learning. This young tide brings a freshness and lively air to the city. Consequently there are many late-night

cafés and entertainment places which add to the general attraction. There is also an amazing range of low-priced eating and drinking places to add to the more traditional—and more expensive—restaurants, bars and inns.

If you are spending several days in Boston, devote at least one to Cambridge which is a short subway ride (on the Red Route) from the city centre. This "town within a city" offers the tranquillity of an unchanged and charming Harvard Yard, various colleges to visit, interesting shops along bricked pavements, museums of which the Fogg is most memorable and a river cluttered with rowing sculls.

The Charles River gives Boston a silvery necklace and its still-evident air of being a seaport. The Navy Yard is at Charlestown where vintage vessels such as "Old Ironsides" brandish masts, and close to the North End you can walk right by the water and appreciate Boston's maritime origins. Now the warehouses have mostly been converted into smart and expensive rookeries of trendy residents, accompanied by the inevitable smart shops and art galleries. But the old Italian section of the North End with its market and narrow streets retains a flavour of the past.

Good eating places abound in Boston, many specializing in seafood. The lordly lobster is high on the bill of fare and at a lower cost than in Europe. Do not miss special New England treats—fish and lobster soups and the renowned clam chowders. If you can face up to it I recommend a pile of buttery clams washed down with cold white wine. They are delectable.

Unlike many large American cities Boston, particularly its central area, is ideal for walking. There is easy-to-follow signposting of historical locations and the Freedom Trail, a two- to three-hour stroll, takes in many of these simply by following the well-marked route.

Take time to look at the elegant Public Library and the nearby churches and houses of Back Street, an area where the late-19th-century

vogue for the Italianate style is still much in evidence. Newbury Street with its many small galleries, smart shops and beautiful trees beside the lordly Ritz-Carlton Hotel—still one of the favourite places for lunch—has much charm. It leads to the Public Gardens, arguably the finest in the USA. They contain ornamental lakes and the famous Common, the nation's oldest park, founded in 1634, now camouflaging an underground car park.

The new City Hall, bulky and grand in a contemporary style but by no means overwhelming, stands opposite the beautiful colonial classical Faneuil Hall, superbly restored with its red brick and pilasters. Behind it is

Quincy Market where shops, stalls and boutiques sell just about everything from roasted nuts to handicrafts, plus a fair deal of junk. It is certainly fun to visit, especially at weekends when it is very lively indeed, and many Boston shops are open on Sunday afternoons ○

**Our Travel Editor writes:** Boston is served by British Airways and TWA from Heathrow and by Northwest from Gatwick. Current return fares (subject to change): first class, £2,418; business class £1,150; economy £299-£498.

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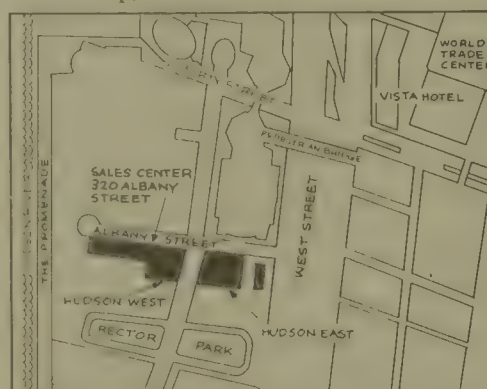
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# PROPERTY USA

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## Sky high in the Big Apple

Do you fancy living 78 floors up over a city? Many New Yorkers do, judging by the interest shown in the \$5 million penthouse on top of the 78-storey Metropolitan Tower, a sleek triangular glass giant rising to some 700 feet above 57th Street Manhattan, with superb views over Central Park.

Taller than the real-estate baron Donald Trump's 68-storey Trump Tower, Metropolitan Tower is the brainchild of another of New York's latest property entrepreneurs, Harry Macklowe. "It is a terrific building, like no other," enthuses Richard Zinn of M.J. Raynes, who market the skyscraper homes which begin on the 32nd floor. The units below are offices.

One of the most striking "models" (show apartments) is by French contemporary designer Andrée Putman. In functional space-ship style with no-nonsense black and white décor, it has a telescope in the main cabin (bedroom) to take advantage of the views.

Even in today's overloaded market—around 25,000 apartments are reported to have been on offer over the last year or so—New Yorkers, a sprinkling of Europeans and a few British are paying between \$320,000 and \$2 million-plus for the Metropolitan Tower lifestyle. Special attractions include membership of the health and dining clubs, plus the use of a cellar to lay down your claret.

And that penthouse could be a bargain. At the end of 1981, when the New York property market was at its hottest just before recession, the record price for a duplex on Park Avenue was \$10 million. In today's cooler climate, \$10 million will still buy, through David Bates of Sotheby's International Realty, either the 41st or 42nd floor penthouses at the classy Pierre Hotel. Opened in 1930 on 61st Street and Fifth Avenue by Corsica-born Charles Pierre Casalsco, the hotel is now partly comprised of service apartments.



180 East 70 Street, the new block with an old-world look.

Or there is what New York's top public relations firm Howard J. Rubenstein Associates—clients include the Real Estate Board, Rupert Murdoch and McDonald's—promote as "the most expensive penthouse in the world" at \$25 million. It is a dramatic townhouse in the sky on the 54th-57th floors of the Galleria, 1976 David Specter-designed building on 117 East 57th Street.

Through agents Douglas Elliman-Gibbons & Ives, European and Middle Eastern businessmen are interested, dazzled by the delights of "his and

hers" bedrooms with whirlpool baths, a library whose oak panelling was custom-carved in Italy, plus a private swimming pool adorned with Grecian-style fountains off the terraces. Most of the antiques—French furniture and tapestries, chandeliers and Chinese porcelain—are included in the price.

"It's very British," enthused an American viewer admiringly as we stood in the mahogany and marble lobby of Trafalgar House Real Estate's just-completed Kohn Pedersen Fox-designed 31-storey apartment block,

180 East 70 Street. "Elegant, yet understated, the whole place looks as if it has been here for years." (The lobby, incidentally, has been selected as one of the 10 best in Manhattan by *Manhattan Living* magazine.) Alan Boardman, president of the American arm of the British-based Trafalgar Group of companies whose activities range from building a hotel complex in the Caribbean to operating the liner *Queen Elizabeth 2*, considers the appeal "old-world New York as against a modern cracker-box".

Buyers of the apartments, costing from \$255,000 (for a studio) to \$670,000 (for a three-bedroom unit), through Douglas Elliman-Gibbons & Ives, have been multi-national as well as local. The most popular purchase is a "combination", twinning a studio with a one-bedder, to give greater flexibility. The British Consul General in New York has bought four apartments for visiting dignitaries. Bonus for families is a children's nursery, with that most British of institutions, an English nanny.

After the runaway success of the Hudson Tower, the first residential block in the 90 acre, \$3 billion Battery Park City community in lower Manhattan, the Zeckendorf Company, World-Wide Realty Corporation and Arthur G. Cohen Properties have apartments in two further Battery Park City residences for sale—Hudson View East and Hudson View West.

The East building, with its City skyline and river views, has a façade enhanced by two shades of rose-coloured brick, will stand 18 storeys high, and is to a design of Mitchell/Giurgola, architects of the new Parliament House in Australia. The Zeckendorf Company's current projects also include The Cosmopolitan, a 35-storey block of apartments on East 48th Street.

Hugh Elphick of Healey & Baker forecasts that New York is ready to increase its take-up of commercial space in acceptable areas



# PROPERTY USA

»→ which are broken up into:

● Midtown: similar to the West End of London as it is both cultural with the Museum of Modern Art, Broadway and Carnegie Hall and popular with foreign banks and media conglomerates. Rents \$40-\$50 a square foot for high-quality air-conditioned offices.

● Downtown: very commercial with the Stock Exchange and Wall Street. Rents \$35-\$40, for high-quality air-conditioned space.

● No man's land between: interesting for minor advertising agencies and publishing houses around Lexington and Park Avenues. Rents as low as \$12 a square foot in "second-hand" buildings.

Healey & Baker are marketing the 41-storey Seventeen State Street, lower Manhattan, due for completion in the autumn. What is different about this curvy, mirrored glass and aluminium three-sided building,



Newly built Seventeen State Street (the curvy, three-sided building to the right) is designed and built for foreign-company occupation.

designed by Emery Roth and Sons, is not so much its shape but that it has been designed and built—by the William Kaufman Organisation and JMB Realty Corporation—specifically for foreign-company occupation. "The standard of finish in the individual tenant-spaces will be far higher than is normal in the US market," insists Elphick, already

reporting interest from the Japanese, Germans, French and Swiss as well as the British.

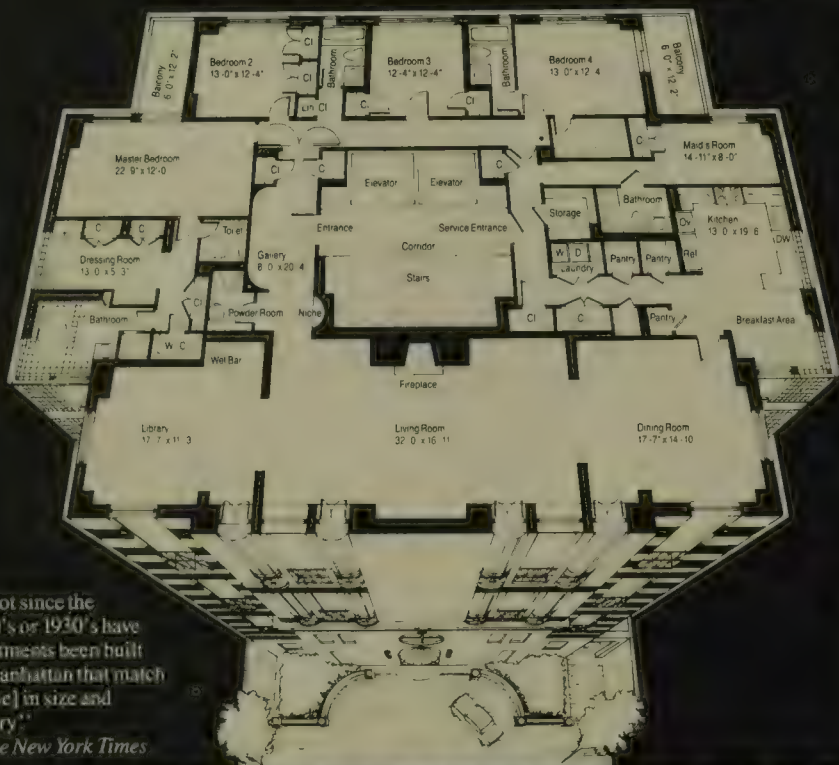
David Sizer of Richard Ellis, who manage a considerable number of

existing commercial property portfolios which they established for major British pension funds in the heyday of the lifting of Britain's exchange controls in 1979, reports a substantial lessening of interest by British investors. "And frankly, with so many of the major markets over-built, we are not encouraging them at the moment. It is the Japanese who are the current strongest contenders for major investment." Ellis now act for Japan's Sumitomo Bank who have bought a 50 per cent share in the 600 Lexington, development by London & Leeds Corporation, subsidiary of the British Ladbroke Group.

Concerned about the vacancy rate—according to his reckoning about 15-20 per cent in midtown Manhattan—David Sizer concedes that if prices drop too far, it might be worth buying back in. "The important thing is to be selective."

The new Heron Tower, 70 East 55th, developed by Britain's Gerald Ronson, head of Heron International, with the Bermuda-based Stratagem Realty Group, has been

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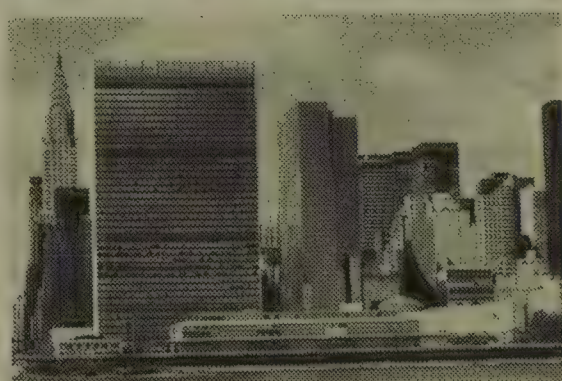
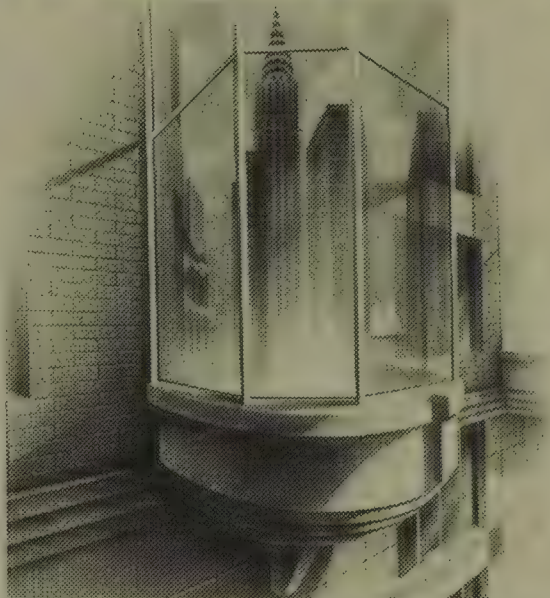
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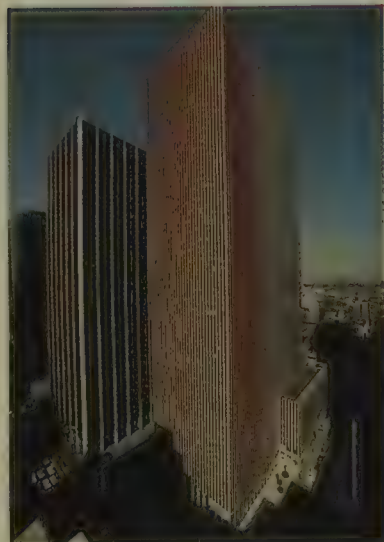
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# PROPERTY USA

➡ planned to provide a high profile address for the smaller business. "People like solicitors and insurance companies don't need masses of floor-space," insists Gregg Cooke, of agents Weatherell Green & Smith. Early takers are being offered incentives such as carpeting, partitioning and lighting.

The fastest-growing area for both commercial and residential property is New Jersey, across the Hudson River on the West Bank. On the 18 miles of disused railway yards and abandoned wharves there are some 27 major projects to revive the shoreline now dubbed the Gold Coast. Most intriguing is Port Liberté, a 176 acre site in the shadow of the Statue of Liberty. Interlaced by a network of canals, around 46,000 square feet of offices, a shopping centre, hotel and nearly 1,700 residential units are being built by a consortium composed of American Paul M. Bucha, Swiss financier Pierre Barrier, Prince Ferdinand von Bismarck, developer of the Marbella Hill Club on Spain's Costa del Sol, and François Spoerry, the architect



**The Celanese Building, where Richard Ellis acts for the owners.**

responsible for Port Grimaud on France's Côte d'Azur.

Selling fast are competitively-priced apartments from around \$115,500 to \$400,000-plus for town houses. About 80 per cent are to

New Yorkers commuting to Manhattan in the Holland or Lincoln Tunnels, or on the subway from Exchange Place Station in Jersey City to the World Trade Center. The remaining 20 per cent are being promoted to overseas buyers, mainly to investors for renting, or as second homes for the international jet set.

Also strong on the good life well away from New York City, yet within commuting distance (at most a two-hour drive from Midtown Manhattan), is the 120 mile Long Island, stretching to the Atlantic Ocean.

It is millionaire country, of course, an area of top-notch retreats. From the turn of the century through to the early 1920s, financiers such as Howard Gould and Harry F. Guggenheim, as well as US President Theodore Roosevelt, built their summer homes on the north shore between Sands Point Park and Oyster Bay.

The former estate of W.R. Grace, an Irish merchant/capitalist involved with business in Peru, who became Mayor of New York, 1880-88, has a 50-room Georgian mansion in 8½ acres, built around a central court-

yard like an English manor house. The whole package, at \$5 million no more than the price of a modest penthouse in the metropolis, includes music, trophy and games rooms, two libraries, a ballroom, banqueting and conference hall, staff and guest accommodation, two swimming pools, squash and tennis courts, stable and paddock. A bonus for the hostess with the mostest is an "Old English Pub".

The place is being marketed by Previews, in the business of selling *Dallas*- and *Dynasty*-type property—the more exotic the better—that requires a very special kind of buyer. Previews' target is a person of substantial wealth or income, who does not usually choose a property for shelter, but rather for an enhancement of lifestyle.

"Quite simply, the upper-tier prospect buys out of desire, not need," says the company who sold President Reagan's California home, the guest-ranch in Wyoming where Hemingway wrote *A Farewell to Arms*, and a New Jersey version of Hamlet's castle at Elsinore ○

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## BRIXTON



Brixton Market

Edna Lumb

Brixton is one of London's liveliest markets, appropriately sited in and around Electric Avenue, SW9. Always known for its fair-ground atmosphere and the eccentric characters to be found there, today it has a strong West Indian flavour, reflected both in the goods on offer and in the reggae music that is the insistent accompaniment to every day's trading. It is a general market specializing in fruit and vegetables, household goods and secondhand clothes, with a plentiful supply of Caribbean delicacies such as yams, okra, breadfruit, plantain, custard apples, mangoes and paw-paw.

The market dates from the last decades of the 19th century. It started in Atlantic Road, but the obstruction to traffic and the inconvenience to the street's inhabitants became so great that it was moved to Electric Avenue, hugging the railway and spreading beneath its bridges and arches, and under a glass roof that follows the curve of Electric Avenue. The Caribbean fruits and vegetables and vividly coloured clothes will mainly be found at this end of the market. At Pope's Road, where the stalls spread across both sides of the street, the attractions include second-hand books and records, older clothes, and cheap jewelry.

There are more stalls under another railway bridge along Brixton Station Road.

The West Indian dominance produces both an excitement and an edge to the market which may be uncomfortable to strangers who do not know what to expect, but visitors are generally welcomed and the market is not confined to locals. Thirty years ago, when the market was threatened with closure, it was found that regular customers came from all parts of London and some from even farther afield. The market is open from Mondays to Saturdays, but mornings only on Wednesdays.

JAMES BISHOP



# Revelations from the Dark Ages

Recent excavations in Southern Italy have revealed a ninth-century monastery. Richard Hodges shows why this has proved to be a rare and important find.

On October 11, 881, a Saracen warband arrived at San Vincenzo al Volturno, then one of Europe's most prestigious monasteries. The 12th-century *Chronicon Vulturense* vividly recalls this fateful day 250 years earlier and describes how the warband slaughtered some 500 monks and sacked the monastery, including the great abbey church. Shortly afterwards the survivors fled to Capua, only to return when the Saracen menace had been finally eliminated in 916. But the 10th-century monastery had become small and impoverished, quite unlike the great Carolingian complex of the early ninth century. Some of its status was regained in the 11th century when, under the influence of events at neighbouring Monte Cassino, the abbey and its cloister were rebuilt. But the old site was abandoned altogether in the late 11th century when Abbot Gerard had ambitions of emulating Desiderius's great new monastery at Cassino. The new community, however, found it impossible to regain its international standing, and the chronicler's record compiled between 1111 and 1139 in this new setting is an elegy for the time when San Vincenzo held great sway in European affairs.

Early medieval monasteries were focal points in a world which lacked towns. The history of Europe was written in these places, yet Dark Age monasteries remain an enigma: apart from contemporary descriptions, little is known about them. Few excavations, for example, have discovered such sites; in most cases

later medieval ranges obliterated the early phases. Hence next to nothing was known about the eighth-century Benedictine retreats and, until recent excavations, little about the great monasteries of the Carolingian renaissance which acted as prominent centres within Charlemagne's great empire.

San Vincenzo lies on a verdant plateau in the foothills of the Abruzzi. Modern guide-books remind the traveller that the abbey restored in the 1960s is the last in the line of San Vincenzo's monasteries. The place is also renowned for a crypt belonging to the ninth-century renaissance. The crypt lies 400 metres from the restored abbey, on the western side of the River Volturno, and is famous for its paintings attributed to Abbot Epiphanius (824-42) who appears in one panel. The recent deterioration of the paintings prompted the Soprintendenza Archeologica del Molise in collaboration with the University of Sheffield to begin, in 1980, a programme of investigations around the crypt.

Five seasons of excavations have revealed the immense, sprawling ruins of the ninth-century monastery; sealed beneath these levels, moreover, are the sequence of earlier plans. All of this appears to lie close to the crypt, undisturbed since Abbot Gerard moved the community a short distance to the edge of the plateau. The excavations indicate that first of all there was a republican sanctuary on this site. Next, in the early fifth century a villa was constructed over the early Roman ruins.

This villa was focused around a residential tower and included a church and covered cemetery as well as other large ranges. Like many later Roman sites in the region, the villa at San Vincenzo was deserted in the early sixth century. Yet it was still used as a graveyard, with some burials now being placed in the ground floor of the abandoned tower.

The excavations indicate that some of the Roman buildings were immediately refurbished by the monks. The covered cemetery church was floored and a painted altar was built at the apsidal end; this was the first abbey church dedicated to San Vincenzo. Only the *Codex Benevantanus*, an illuminated manuscript now in the British Museum, provides any impression of the monastery's cultural activities in this period. It seems, by and large, to have been a tiny retreat well off the beaten track.

When Charlemagne conquered northern Italy, however, San Vincenzo's history changed dramatically. The historian Paul the Deacon, writing at Monte Cassino, notes in an aside that San Vincenzo was a large community in the 780s. According to the *Chronicon* there were great disputes within the monastery about becoming associated with the Carolingians. At this time the excavations indicate some modest redevelopment: an ambulatory was added to the abbey church, and the first crypt with a tiny church above it was constructed. Under Abbot Joshua in the early ninth century the Caro-

lingian influence becomes most apparent. According to the *Chronicon*, Joshua rebuilt the monastery with assistance from the Emperor's son Louis the Pious. Clearly it was redesigned on a grand scale. The old complex by the original Roman bridge now became the entrance of the monastery, and 100 metres to the south a great new abbey was constructed.

Visitors now entered a forecourt (the old cloister garden) and climbed up into an entrance hall where passages led off in three directions. To the north was the great guest-house; to the west (veering southwards) was the ceremonial corridor leading to the grand abbey; and to the south, and down a flight of steps, was the route to the cloisters. The excavations have revealed the grand scale of each of the buildings.

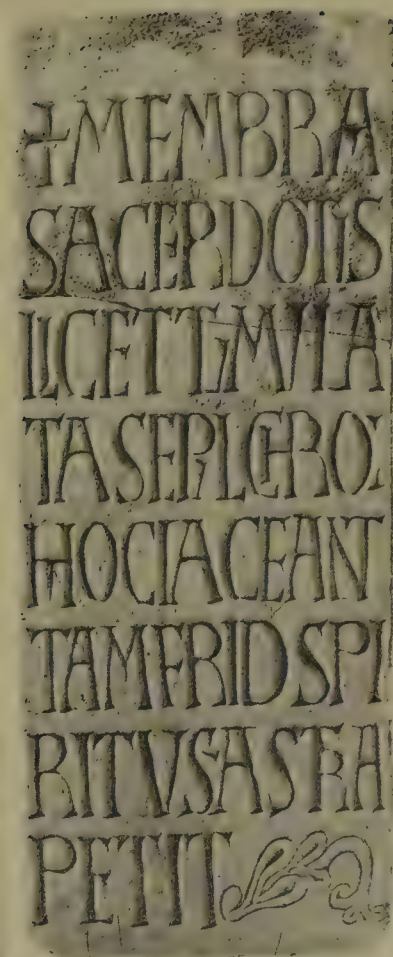
The route below to the cloisters led into a great waiting hall and on to the refectory. The waiting hall was lined with painted benches above which were dados as if to imitate marbling; above the dados were figures two-thirds life size—prophets and saints painted in the renaissance fashion of early ninth-century Milan and Rome. The refectory was entered through a door constructed from parts of an early Roman monumental sanctuary. The building itself was enormous by the standards of the time. It measured about 30 metres long by 15 metres wide and had a central arcade. More than 30 coloured windows lit the interiors.

Clearance of the vegetation (on



Excavating the colonnaded ninth-century garden at the entrance to the monastery, left. Far left, detail of a ninth-century reliquary excavated in 1983.





**T**ombstone  
of a 10th-century monk  
at San Vincenzo.

The inscription reads:

"The limbs of the  
priest Tamfrid may lie  
buried within this  
tomb. His spirit seeks  
the stars."

the entrance of the abbey on the ground-floor corridor of the guest-house. But for the most part the destruction was restricted.

The 10th-century monastery appears to have been a dismal place by comparison. The monks occupied the entrance area once again, turning the once grand entrance hall into a huge labyrinthine mausoleum containing the skeletal remains of the martyrs who perished in 881. Most of the great buildings seem to have fallen into decay. But at this time, the *Chronicon* notes, the monastery set about developing its immediate estate. The villages of the upper Volturno were encouraged to colonize the enveloping woodland, while new villages were founded as well. There was, in fact, a considerable contrast between the makeshift monastery and its avid attention to its property.

This new source of wealth enabled Abbot John IV to rebuild the abbey church in the early 11th century. His successors continued his work. In particular, Abbot John V, according to the chronicler, dismantled the old monastery to build a new Romanesque cloister to the south of the restored abbey church. In other words it was the monks, not the Saracens, who wrought the great destruction to the monastery. But the Romanesque abbey was evidently not well received. San Vincenzo was supposedly much impressed by Abbot Desiderius's ambitious new monastery at Monte Cassino. Indeed, the history of the two abbeys seems to have followed the same course until this point. Hence, Abbot Gerard, once a monk at Monte Cassino, led the move a few hundred metres away to a new site. It was not to be a success. As the chronicler intimates, the Romanesque abbey never achieved the standing of its earlier predecessors. Year by year San Vincenzo passed quietly into oblivion.

Today, however, the excavations offer a unique opportunity in Europe to measure the transition from the classical decline to the high Middle Ages at a well-documented centre. The demolition of the monastery by the 11th-century monks as well as the infamous attack of 881 have fortuitously preserved a rich array of architectural, artistic and industrial evidence which should help us to rewrite the early medieval history of Italy ○

the hill slope) has revealed the remains of many buildings, and a vast cemetery of rock-cut graves for the lay brethren on the hill above. The monks' cemetery was probably close to the new abbey. This great building poses an enormous challenge to future excavators. Its walls still stand to a height of 4 metres, and there are great deposits awaiting discovery. However, excavations in the ploughed field just south of the abbey brought to light the workshops of the glaziers. In the early-ninth-century workshop two rooms were used for making glass windows, glass vessels and glass inlays.

The new monastery now covered 5 hectares. It was planned as a series of modules, each with its own function. Corridors connected all the different parts. It was a magnificent place with a population possibly numbering 1,000 or more. Indeed, under Joshua's successor, Abbot Epiphanius, further additions were made: the tiny crypt was painted, and the refectory was extended. But the renaissance had reached its climax. From about the mid ninth century it is apparent that the fresh paintings were being untidily touched up. With the decline of Carolingian status in Italy, San Vincenzo's esteem began to falter.

The first band of Saracens was fought off in 860. But in 881 the raiders returned. The excavations show that they attacked from the south with arrows, burning down the bolted door of the glass workshops. Evidence of a small fire and further arrows were also found in

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## MOTORING

# On the safe side

Stuart Marshall suggests precautions for winter driving

The first cold snap of the year has hundreds of thousands of British motorists telephoning garages or rescue services for help because their cars will not start. And the first inch or two of snow brings chaos to the roads as drivers try—and fail—to cope with reduced grip between tyres and road surface.

Prevention is always better than cure. If your car has been a little reluctant to start first thing in the morning, have the battery checked. Batteries last a long time nowadays but a four- or five-year-old one could be on its last legs, or the charging system could need attention. An auto-electrician will establish where the fault lies. So would a proper service, which is always advisable before the worst of the weather comes.

Engine cooling systems are factory-filled with antifreeze and require no attention in modern cars, though the rubber hoses need close inspection at least once a year and should be replaced immediately if they show signs of cracking. So should any of the drive belts. Add antifreeze to the screenwash reservoir before the first hard frost, but not cooling-system antifreeze under any circumstances. One-third methylated spirit to two-thirds water will cope with the lowest temperatures one is likely to suffer in Britain and will not harm the paintwork.

One of the simplest aids to winter motoring is a soft hand-brush for snow removal. Use it to clear the windows before scraping away frost; to sweep snow off the roof, bonnet and boot before driving away. Otherwise, it will only blow about and reduce visibility—yours and other road users'—and no heater can work properly if its air inlet is blocked.

If you have none already, buy cans of windscreen defrost and engine dewatering fluids now. The former will free frozen locks as well as clear windows; the latter may make a damp and obstinate engine start if sprayed on the ignition wiring and works miracles on engines drowned by driving through floodwater.

For driving on snow the rules are equally simple and common-sensical but all too often ignored. Never stop unless you have to, especially on any kind of slope. Keep plenty of space between your car and the one in front—at least 10 times as much as on a dry road. That may enable you to drive round a car that has lost grip and stopped.

In a manual gearbox car, try starting in third gear if the tyres will not grip in first. In an automatic, do not accelerate hard enough to make the

transmission kick-down into a lower gear; use the selector lever instead. If your rear-wheel-driven car cannot find grip, partly apply the handbrake, releasing it as you let in the clutch. This restricts the differential's action and may prevent wheel spin. Tyres are more critical than ever in winter. If they are nearly worn to the legal limit, change them at once. The more pattern depth, the greater the grip. Special winter pattern tyres are hardly necessary unless you live in areas of high snowfall.

If yours is a two-car family, leave the fast and powerful one at home in snowy weather. Its high-speed tyres are of stiffer construction and have tread rubber with much less grip on snow and ice than those fitted to a more modest car.

In many years of motoring I have never had to resort to tyre chains. Though most effective at increasing traction in bad conditions, they restrict speed to 30-35mph and may damage costly light-alloy wheels so are to be used only as a last resort. For getting a snowbound car moving again, the Norwegian Snowgrip springs on to a tyre in a moment but has to be removed when the emergency is over. A new type of traction improver is the Swiss Yeti, made from tough plastic links. The real answer to traction problems in wintry conditions is four-wheel drive.

On level roads front-wheel drive is undoubtedly better in slippery conditions than rear-wheel drive because it concentrates weight on the driving wheels. When climbing hills, this advantage diminishes as weight is transferred to the rear wheels. That makes a rear-drive—and even more so a rear-engined—car more likely to keep going.

The driver of a car with ABS (anti-locking) brakes has a great safety advantage in wintry weather. However hard the brakes are applied, the wheels will not lock. That enables the tyres to provide maximum retarding effect on the lowest grip surfaces and, even more important, allows the car to be steered while an emergency stop is being made.

Just as ABS maximizes braking efficiency on low-grip surfaces, a traction control system, which one might think of as ABS in mirror image, reduces the power a driving wheel is required to transmit as soon as it loses adhesion. Volvo and Mercedes-Benz have traction control systems already; other makers will undoubtedly follow. For winter driving, it offers almost four-wheel-drive standards of traction without its weight and cost penalties ○



# REVIEWS

## THEATRE

### Somebody out of Nobody

BY J. C. TREWIN

Through nearly a century, after his introduction in 1888-89, readers have taken the City clerk Charles Pooter of Holloway at his creators' valuation. According to the Grossmiths, George (text), Weedon (pictures), Pooter wrote *The Diary of a Nobody*. In Keith Waterhouse's play, *Mr and Mrs Nobody*, now at the Garrick, Pooter is a persuasively comic Somebody. Even more redoubtable here is his wife Carrie whom Mr Waterhouse has allowed to be a second diarist and whom we can observe at last thinking and acting for herself: she can be agreeably tart when necessary. The pair, as performed by Judi Dench and Michael Williams, are gloriously at ease in their "nice six-roomed residence", not counting basement, where trains pass regularly at the bottom of the garden.

The Pooters are equally present and correct—on the Grossmiths' own authority—at the Lord Mayor's Mansion House ball for the representatives of trade and commerce. We feel for Pooter in his indignation that Farmerson, the ironmonger, should be among the guests; but we feel for Farmerson, too, when he stops Pooter from tactlessly talking commercial "shop".

You will have gathered already that I can spend a happy evening with the Pooters as they are now presented and as Ned Sherrin has directed with delighted relish. Some who have never shared my attachment to the Grossmiths' book may find it too gentle—not, I would say, at all a bad quality in these days. My sole regret is that we do not meet the friends and acquaintances in person. True, Miss Dench and Mr Williams can flash them up remarkably from time to time, but I would rather have liked to see Gowing and Cummings, Mrs James of Sutton (do not forget the territorial designation), Daisy Mutlar, "Lillie girl" and the rest of the minor immortals. Still, as arranged for a quartet, Mr Water-

house's play is extremely ingenious: actually it is a duet, for a male Factotum does not mean much, and "my maid" Sarah never speaks.

We get to know Charles and Carrie intimately: he with his punning pleasantries ("I don't often make jokes"), plaster-of-Paris stag's head, and way of wearing a straw sun-helmet with his frock-coat at Broadstairs; she with her housewifely worries and the resolution that, in the end, will bring her something of what she wants. Alas, she is thwarted in her desire to get back to Peckham (whence they have just moved) and, possibly, a bow-windowed house. Judi Dench is particularly good when she can reach the pianoforte, either to render "Pretty Mocking Bird," putting in the expression, or to discover testily that to accompany Charles in the Major-General's song from *The Pirates of Penzance* is a dead loss because he knows as little of the words as she does of the tune.

The whole piece can be taken as an entrancing social document. It begins with the door-scraper business and the unfortunate visit to the Tank Theatre at Islington. And we move across the months to the dinner when the American Hardfur Huttie, voiced precisely by Mr Williams, makes his pronouncement on the relative positions of London and Peckham. It is all great fun: Charles's horror at the progressive editorial carelessness of the *Blackfriars Bi-Weekly News* in reporting the Mansion House ball—how could the name Pooter become Pewter or

Porter?—and Carrie's opinion of their son Lupin's first but transient choice, Miss Daisy Mutlar, who "speaks a little French fluently" and whose hair is "no stranger to the automatic curler".

We leave the Pooters, who deserve a plaque somewhere in inner suburbia, toasting themselves in bumpers of "Jackson Frères" from the new ice-safe. Splendid; even if I wish we had a chance to see the terrifying game of "Cutlets"—it is only described to us here—or to meet the deathless Mr Padge as a limpet in the best armchair. Still, never mind: for a good nine-tenths of the evening we can borrow Mr Padge's single phrase and say, fervently, "That's right."

## CINEMA

### Back to the 1950s with Peggy Sue

BY GEORGE PERRY

The most successful film last year was *Back to the Future*, in which a time-travelling youth found himself miraculously wandering along his high-school corridors when his parents were his own age. There were bound to be variations on this theme since in the uncertain business of movies proven runners

are preferred bets. It is surprising, however, to find that an innovative director of the stature of Francis Coppola should take up the idea, since he is not commonly known to trail in the footsteps of others.

We should be grateful, however. His *Peggy Sue Got Married* is a commendable work, and a welcome relief from the city squalor which seems to have preoccupied him in his last three films. The setting is small-town America, a well-scrubbed Arcadia familiar to many generations of filmgoers. Kathleen Turner, playing a good-looking matron of 43 who is in the throes of divorcing her husband, goes to a high-school reunion in her flouncy 1960 prom dress. At a key moment, surrounded by her middle-aged friends, she collapses. When she comes to, she finds herself back in that golden time 25 years earlier, but as an 18-year-old with the acquired wisdom and emotions of a mature woman.

Coppola re-creates the last year of the Eisenhower era with devoted care. The streets are filled with massive, pastel-shaded hunks of tin and chrome (automobile seems a more appropriate word than car on seeing these monsters *en masse*), the students in the pre-permissive age are still shocked by revelations of lost virginity, and even the boys in a rock group all wear jackets and ties.

But what makes the film so poignant is Peggy Sue's discovery of her parents, played by Don Murray and Barbara Harris, and her ability to appreciate them not as a



Judi Dench and Michael Williams: impeccably cast as the Pooters of Holloway.



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teenager but as a grown woman for whom life has been less than kind.

Her future husband (Nicholas Cage) is a classmate, and she tries to divert him into another direction where he might find the fulfilment which, with her pre-knowledge, she knows will elude him. She tries to establish a relationship with a post-beatnik, pre-hippy (Kevin J. O'Connor), a budding writer who prefers Keats to Hemingway and whose free-spirited protesting outbursts in English class seem more attuned to the questioning attitudes of later years. She also encourages a young scientist (Richard Norvik) by telling him about microwaves and microchips, test-tube babies and heart transplants, pocket calculators and pantyhose.

It is, of course, a fantasy, the unconscious experience of a seriously ill woman who is hovering between life and death. The return to school-days, the chance to say and do things differently the second time around, is the stuff of basic dreams. Coppola and his screenwriters, Jerry Leitchling and Arlene Sarner, have touched upon this simple human desire and given it expression. It is a gentle, optimistic film, delicately questioning the meaning of human destiny, and our ability to control it. Kathleen Turner, who took over the role when Debra Winger fell ill, continues to astonish with her range, bearing in mind that in this film she plays a teenager and a woman in her 40s, but never her true age, and is convincing in both instances, although her husky voice makes her sound as though she has spent too long on the cheerleading squad.

ART

## Splendours of Ottoman Istanbul

BY EDWARD LUCIE-SMITH

The exhibition Istanbul, Gateway to splendour, at the Zamana Gallery in South Kensington until January 18, will be an evocative experience for those who already know the city, and a good introduction for those who do not. Through photographs and architectural drawings it illustrates the Ottoman architecture of the city, often neglected by visitors in favour of Byzantine relics. Dr Ahmet Ertug, the skilled photographer, puts particular emphasis on the buildings of the Topkapi Palace, which is a kind of town-within-a-town. Many of his photographs have been taken from locations not generally accessible, and they can help to clarify the functions and relationships of what can seem a confusing

and heterogeneous mass of different structures. One point is made repeatedly. It is the way monumental effects are created from what are still 'vernacular' structures.

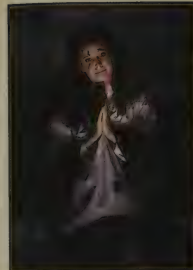
The photographs are accompanied by ink tiles and vessels lent from the superb collection at the Victoria & Albert Museum across the road. These additions are important, not merely because they give an authenticity of colour and texture, but because the huge areas of marvellous tilework are one of the chief glories of Ottoman building. It would now be interesting to see a comparable exhibition devoted to the Islamic architecture of India, which is adorned with low relief carvings and inlays in coloured stones. In both cases there is much greater emphasis on surface pattern than can be found in western architecture.

OPERA

## Novelties of Jenůfa at Covent Garden

BY MARGARET DAVIES

Expectations ran high on the opening night of the Royal Opera's new production of Jenůfa. Bernard Haitink, a conductor who is held in warm regard for his work both at Covent Garden and for long years at Glyndebourne, was making his debut as music director-designate.



Ashley Putnam as Jenůfa in the new Royal Opera production.

Much is expected of him and, judging from the quality of the orchestral playing and much of the singing, there is reason for optimism.

It was also the first opera production in Britain by the Russian director Yuri Lyubimov; the first time Jenůfa had been sung here in Czech; and the first time the Royal Opera had recourse to surtitles (outside schools' matinees), which consist of snatches of dialogue projected on to a screen high above the stage. These three factors considerably modified the impact of one of the most searing works in the repertory.

The great strength of Lyubimov's contribution was in the compelling and truthful performances he obtained from the principals. Eva Randová, with the advantage of

being the only Czech speaker in the cast, dominated in an unusually compassionate portrayal of the Kostelníčka, who drowns her stepdaughter's illegitimate baby to further Jenůfa's chance of a happy marriage. Her singing set a standard for the part. Ashley Putnam, in the title role, portrayed the girl who is betrayed by one man and is then disfigured by the one who truly loves her, with affecting stillness and sang with lambent beauty of tone. Philip Langridge conveyed Laca's torments of jealousy, rage and remorse in the impassioned urgency of his finely modulated singing.

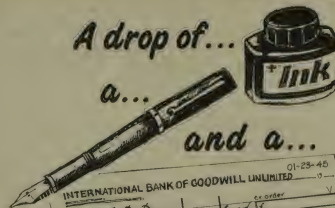
The dark wooden set designed by Paul Herron, scarcely more than the façade of a house, transferred the action from the mountains of Moravia to some anonymous no-man's-land. It would have sufficed, albeit gloomily given the virtually all-black costumes. But the symbolic grave, centre stage, complete with crucifix and ikon, had no place in this most realistic of operas. Even more superfluous were the members of the tire-some movement group who pranced on at the beginning of each act scattering leaves or snow to represent the different seasons, and blurred the action every time they intruded into it.

A worse intrusion are the surtitles, no doubt helpful to those who know nothing about the work, but their presence can only distract concentration from the unique combination of words, music and action which is what opera is all about.

Interior of the Murat III chamber,  
Topkapi Palace, Istanbul



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# Early days of the Cold War

BY ROBERT BLAKE

## Armed Truce, the Beginnings of the Cold War 1945-46

by Hugh Thomas

Hamish Hamilton, £15

A book of over 600 pages covering such a short period may seem at first sight far too long. In fact it is not. Lord Thomas ranges far and wide and by no means confines himself to the year between the end of the war and Churchill's famous Iron Curtain speech at Fulton, Missouri in March, 1946. These months were crucial for the development of East-West relationships. We have been living in their shadow ever since and Lord Thomas plans a series of subsequent volumes to deal with later events of the Cold War which began at this time. The actual narrative part of the book is not very long and comes towards the end. The author is mainly concerned for most of the time with a majestic and marvelously readable *mise en scène* for what was to come. Lord Thomas possesses to a high degree the art of holding the reader's attention.

He opens rather unexpectedly and out of chronology, with Stalin's "Election" speech at the Bolshoi Theatre on February 9, 1946. This attracted no great attention in the West at the time, partly perhaps because Stalin never mentioned the West at all. One would have believed Russia to be sole victor with no allies. Naturally he did not refer to the Nazi-Soviet Pact. He was determined

to bring back ideology. Whereas in the war he addressed the public on radio as "brothers", "countrymen", "sisters" or "my friends", he opened his speech with "comrades". To those who understood the subtle nuances of Kremlinological nomenclature this meant a major change, confirmed by his reference to the victory not of Russia but of "our Soviet system". Stalin had admitted in rare moments of candour that what the masses had fought for was Holy Russia, not Communism. He was determined to reverse that trend. All the old Marxist-Leninist shibboleths were to be revived, banished though they had been from his discourse for the last five years. "Their use," writes Lord Thomas, "now resembled the return of emigrés after a counter-revolution." The "election" was a total charade and the audience, 4,000 of the preferentially treated élite, had no more connexion with the Russian masses than the man in the moon.

But even élites have their problems. There was the question of how long to go on clapping after the great speech had ended—three minutes, four, six? Hands were sore and the geriatric figures who continue for ever—as in China there is no retiring age in Russia—could hardly stand up. The secretary of the District Party Committee might legitimately have ended the applause but he was too nervous, a newcomer whose

predecessor had recently been purged. At last, after 11 minutes, the director of a paper factory sat down, and the audience followed suit. The secret police were alert. The director was soon arrested on another charge and sentenced for 10 years. His interrogator warned him, after extracting the necessary confession: "Don't ever be the first to stop applauding." As Lord Thomas observes: "Similar events can be found in the history of Rome in the days of Nero. Suetonius had a comparable story."

Lord Thomas's opening chapter on Stalin in a sense sets the whole tone of his book. It is indirectly and by implication a vigorous and to my mind conclusive refutation of the "revisionist" school of modern international history. How could there be an accommodation with that sort of régime? Revisionism, not so popular today, was based on American "liberalism" in the 1960s—perhaps in part on a revulsion against Vietnam with all its undertones. The argument was that the Cold War resulted from Western suspicion and hostility and might have been averted if America and, far less importantly, Britain had been more friendly, more conciliatory. The truth is that both countries had been almost foolishly over-obsequious in their efforts to appease a Soviet system which became ever more cold, harsh and stony as the mists of wartime good-

will began to roll away. The history of the West in 1945-46 is one of bending over backwards to give the enemy—and "enemy" is what Russia was and is—the benefit of every doubt. Lord Thomas quotes a striking remark by Maxim Litvinov (displaced in 1939 by that wooden ideologue Molotov). He said that the cause of the trouble was "the ideological conception prevailing here [Moscow] that conflict between communist and capitalist worlds is inevitable". Asked what would happen if the West gave way to every Russian demand he replied: "It would lead to the West being faced in a more or less short time with the next series of demands."

Churchill's speech at Fulton was the first overt and famous proclamation of Western values against Soviet encroachment. It caused a sensation. He was now in opposition, but he was widely believed to speak for Britain as well as himself. The speech outraged many people. Anthony Eden would not endorse it and it was a startling reversal of Churchill's own views. "Poor Neville Chamberlain believed that he could trust Hitler. He was wrong, but I don't think I am wrong about Stalin." But the speech was a brilliant success. It did not create the Cold War. It recognized the reality of it, and it punctured for ever the wishful thinking of the idealists and do-gooders.

## RECENT FICTION

### Anguish of the artists

BY HARRIET WAUGH

#### An Artist of the Floating World

by Kazuo Ishiguro

Faber & Faber, £9.95

#### What's Bred in the Bone

by Robertson Davies

Viking, £9.95

#### Ruth

by Jeremy Cooper

Hutchinson, £9.95

The three novels listed above have one thing in common. They are all in different ways about the experience of an artist. In the case of *An Artist of the Floating World* the artist is Japanese. Masuji Ono is an old man who has to come to terms with the

fact that having been an artist of consequence he is now, at best, forgotten or an object of shame. The novel, which is set soon after the Second World War, concerns the vacillations that he experiences as he reviews the past in the light of the present. The present is that Japan has lost the war, that his family is influenced by America and that his patriotic pictures of the past may jeopardize the marriage prospects of his youngest daughter. Masuji Ono is not a particularly likeable man but his conceit, arrogance and betrayals emerge gradually, so that by the time you have fully appreciated them they no longer really shock.

The Japanese apparently approach all things sideways, so that it takes a little time to realize the emotional intensity that underlies their conversation. The daughters merely hint to the father of his past as a discredited patriotic artist, while he appears to reject or not to hear their criticism. It is only in his reliving of scenes from his past that you realize the arrows have gone home.

He appears to see no pattern in his own behaviour and that of his father, master artist and fellow students towards him. In fact his behaviour is almost entirely programmed by experience. The novel moves towards his acknowledgement of shame—the most devastating of Japanese emotions—but even then there is self-satisfaction and deceit in it, unlike other discredited Japanese who kill themselves. At the end, despite the more youthful characters' embracement of all things modern, democratic and American, the novelist Kazuo Ishiguro seems to say that this apparent change is a chimera and that the Japanese approach to things is the same as before the war.

*What's Bred in the Bone* by Robertson Davies, a distinguished Canadian writer, starts off intriguingly: the hero, Francis Cornish, is dead. On the surface he has led an eminent and blameless life as a dilettante art historian and picture collector. However, his would-be biographer has unearthed some curious facts that appear to tarnish his

subject's escutcheon. The biography is then taken over and unravelled by the Lesser Zadkiel (the Angel of Biography) and the dead man's Daimon who sees himself as an essential catalyst in Francis Cornish's life.

A sensitive child of neglectful society parents, Francis is brought up in the Canadian home of his rich, self-made grandparents, although mostly by his religiously minded, spinster aunt Bella Mae. Bullied at the local school, he turns in on himself and becomes secretive. Befriended by the local undertaker, his interest in art is encouraged by the drawing of nude dead bodies that his friend lays out. He then discovers that he has an idiot, deformed brother who is kept secretly in the attics of his grandparents' house. This has a profound effect on him.

All this is quite excellent. The characters until this point are amusingly drawn and the plotting is vigorous with an almost Dickensian sense of fun, while the gothic overtones are lightly flamboyant. But then Francis grows up and becomes a great



## THIS MONTH'S BEST SELLERS

### HARDBACK FICTION

- 1 (1) **The Old Devils** by Kingsley Amis  
Hutchinson, £9.95  
It may be about the elderly by an older writer but all the Amis fizz is still there. It deserved to win this year's Booker Prize.
- 2 (2) **Bolt** by Dick Francis  
Michael Joseph, £9.95  
A somewhat muddled plot prevents it from being vintage Francis.
- 3 (—) **Whirlwind** by James Clavell  
Hodder & Stoughton, £12.95  
Another of his gusty Asian sagas.
- 4 (—) **Yes, Prime Minister** by Jonathan Lynn and Anthony Jay  
BBC, £8.95
- 5 (—) **Night of the Fox** by Jack Higgins  
Collins, £9.95  
Exciting Second World War tale of Nazi-occupied Jersey.
- 6 (10) **Hollywood Husbands** by Jackie Collins  
Heinemann, £9.95
- 7 (—) **The Other Side of Paradise** by Noel Barber  
Hodder & Stoughton, £10.95  
Very readable novel set in the South Seas.
- 8 (—) **An Artist of the Floating World** by Kazuo Ishiguro  
Faber & Faber, £9.95
- 9 (—) **Answered Prayers** by Truman Capote  
Hamish Hamilton, £9.95  
Posthumous, and dividing the critics as violently as his work did when he was alive.
- 10 (5) **It** by Stephen King  
Hodder & Stoughton, £12.95  
Another nasty by a master of the genre.

### HARDBACK NON-FICTION

- 1 (7) **The Ultimate Alphabet** by Mike Wilks  
Pavilion, £9.95  
The book includes a chance to win £10,000 if you identify all the words in the pictures.
- 2 (—) **Between the Woods and the Water** by Patrick Leigh Fermor  
John Murray, £13.95  
Gentle travel book of real distinction.
- 3 (3) **His Way: The Unauthorised Biography of Frank Sinatra** by Kitty Kelley  
Bantam Press, £12.95
- 4 (—) **Guinness Book of Records 1987**  
edited by Alan Russell  
Guinness Books, £7.95
- 5 (—) **The Orton Diaries** edited by John Lahr  
Methuen, £12.50  
Frank to the point of pornography but moving and tragic too.
- 6 (—) **Crowned in a Far Country** by Princess Michael of Kent  
Weidenfeld & Nicolson, £12.95  
Mainly a scissors and paste job but still an interesting look at foreign royals.
- 7 (—) **Catwatching** by Desmond Morris  
Jonathan Cape, £4.95
- 8 (4) **The Story of English** by Robert McCrum, William Cran and Robert MacNeil  
BBC/Faber & Faber, £14.95  
The book of the television series.
- 9 (—) **Anthony Eden** by Robert Rhodes James  
Weidenfeld & Nicolson, £16.95
- 10 (—) **The Cat's Whiskers** by Beryl Reid  
Ebury Press, £7.95  
All the cat stories she loves.

### PAPERBACK FICTION

- 1 (—) **The Mammoth Hunters** by Jean M. Auel  
Coronet, £3.50  
Part of a saga set in prehistoric times.
- 2 (—) **Hawksmoor** by Peter Ackroyd  
Abacus, £3.95  
Brilliant novel entwining past and present.
- 3 (—) **A Taste for Death** by P. D. James  
Faber & Faber, £5.95  
Clever and exciting forensic fiction.
- 4 (—) **London Match** by Len Deighton  
Grafton, £2.95  
Part three of a Cold War saga.
- 5 (1) **Paradise Postponed** by John Mortimer  
Penguin, £3.50
- 6 (—) **The Red Fox** by Anthony Hyde  
Pan, £2.95  
Strongly researched novel ranging from the Russian Revolution to the Cold War.
- 7 (—) **Lime Street at Two** by Helen Forrester  
Fontana, £2.75  
Early life in war-torn Liverpool.
- 8 (—) **Flashman and the Dragon** by George MacDonald Fraser  
Fontana, £2.95
- 9 (—) **The Periodic Table** by Primo Levi  
Abacus, £3.95  
Moving autobiography of an Italian-Jewish chemist imprisoned in Auschwitz.
- 10 (—) **Secrets** by Danielle Steel  
Sphere, £2.95  
Real lives of actors in a television series.

### PAPERBACK NON-FICTION

- 1 (3) **Is That It?** by Bob Geldof  
Penguin, £3.95
- 2 (—) **Falling Towards England** by Clive James  
Picador, £3.50  
Slightly disappointing after his first piece of autobiography, *Unreliable Memoirs*.
- 3 (—) **The Utterly, Utterly Merry Comic Relief Christmas Book** by Douglas Adams et al  
Fontana, £3.95
- 4 (—) **Where Have All the Bullets Gone?** by Spike Milligan  
Penguin, £2.50  
Another volume of his amusing war memoirs.
- 5 (—) **How Was It For You?** by Maureen Lipman  
Futura, £2.50  
The comedienne's amusing autobiography.
- 6 (1) **Goddess** by Anthony Summers  
Sphere, £3.95  
So-called secret lives of Marilyn Monroe.
- 7 (2) **Blessings in Disguise** by Alec Guinness  
Fontana, £2.95
- 8 (—) **The Lavishly Tooled Smith and Jones Instant Coffee Table Book** by Mel Smith and Griff Rhys Jones  
Fontana, £3.95
- 9 (—) **How to Be a Complete Bastard** by Adrian Edmondson, Mark Leigh and Mike Lepine  
Virgin Books, £3.95
- 10 (—) **Wicked Willie's Guide to Women** by Gray Joliffe and Peter Mayle  
Pan, £3.95

Brackets show last month's position.  
Information from Book Trust.  
Comments by Martyn Goff.

The dormouse, despite its somnolent reputation, is capable of sudden spurts of energy. It can leap from branch to branch with surprising agility, as is demonstrated in this picture by Stephen Dalton, one among many stunning photographs in his new book, *The Secret Life of an Oakwood*, with text by Jill Bailey (Century Hutchinson, £14.95).

yawn. He goes to England, meets his English relations, becomes an artist and finds himself—as an artist—while doing original works in the manner of a medievalist, under the auspices of an Italian restorer-faker. Later the pictures come up on the market and Francis has a difficult time with his conscience. He has a rather dim career in the secret service and by the time he has had a brief, disastrous marriage and grown stingy as he has grown richer, his childhood promise has fizzled out.

Somehow Francis's extraordinary childhood should have led to something more baroquely interesting. Instead he develops into a dull, slightly wet man and it is difficult to sustain interest in him.

Jeremy Cooper has produced the best first novel that I have read in a long time. *Ruth* tells the story of a 29-year-old talented woman artist who suffers from mental illness. In a curious way Ruth's battle to be normal takes the form of a battle to be grown up; to cope with grown-up emotional pain and the confines of loving. Ruth's loving, which embraces people, nature and practically the very air she breathes, is that of a not very restrained child, while her anguished pain is something else. At best in the violence of her pain she withdraws to bed for days, at worst she smashes up the room. Her hope lies in God's plan for her, and her mother and doctor's stated belief

that she can lead a normal life. She very nearly succeeds. Her temporary consolation is her painting. She is fat from pills. Hormonally unbalanced, she has a moustache and grows hair on her back. The skill of Jeremy Cooper lies in his imaginative and sensitive realization of what it is like to be Ruth. Ruth is not "a patient" or "a case history". She is totally individual, an extraordinary, wildly creative person. This is a strange book to come from a man and I look forward to his next one.

#### Gladstone 1809-1874

by H. C. G. Matthew  
Oxford University Press, £15  
The author describes this as an extended biographical essay. It deserves to become a classic of the genre, for it provides an admirably succinct but deeply knowledgeable account of the man who dominated the politics of his age. Seven chapters come from Colin Matthew's introductions to his authoritative volumes of the Gladstone diaries, and two deal with Gladstone's education, early public life and marriage. Together they provide a most coherent portrait of this, complex but fallible upholder of Victorian values.



# A COWES ARTIST EMERGES

This edition of the ILN's prize auction game comprises four objects coming up for sale at Bonhams. They are a signed watercolour by Charles Gregory, a 19th-century gilded Florentine picture frame, a Regency commode and an 18th-century Lambeth delft charger. Readers are invited to match their estimates of the prices that these may fetch with those of a panel of experts drawn from the three London salerooms taking part: Bonhams, Christie's and Phillips, and chaired by the Editor of *The Illustrated London News*.

It is a law of the art market that as the work of better known painters becomes frozen or immobilized in museums and public galleries, the work of less known but still attractive and worthwhile practitioners begins to circulate and rise in value. A likely beneficiary of this trend is the 19th-century marine painter, Charles Gregory, one of whose watercolours, shown below, is being sold by Bonhams on January 15. A pair of watercolours by Gregory was sold at Bonhams last August for £4,000, while in 1985 a pair of oil paintings by him fetched £24,000 at auction.

The sparse information available suggests that Charles Gregory was born at Whippingham on the Isle of Wight in 1810, being associated for most of his life with Cowes, where he died aged 86 in 1896. Though primarily a marine artist, he also painted landscapes, and examples of both genres were periodically shown in London. A fine

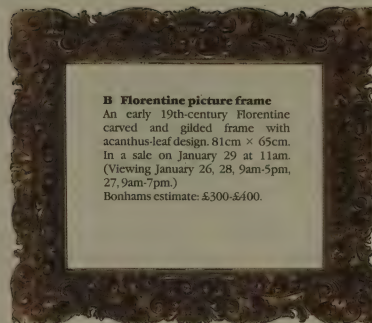
canvas by Gregory of the royal yacht *Victoria and Albert* leaving Cowes with Queen Victoria on board hangs in the Royal Thames Yacht Club in Knightsbridge, SW1, while his portrait of HMS *Rodney* is in the National Maritime Museum, Greenwich. Among his local subjects was White's shipyard and its activities, the scene of a dramatic fire in 1856. An exhibition of his watercolours, held in Cowes in 1954, was sponsored by the White family and ran to 38 items.

## £1,000 FOR HAMPSHIRE READER

The November auction was won by Mrs R. Mallows of Petersfield in Hampshire. She will receive a £1,000 voucher from Phillips for coming closest to the aggregate for the four items as estimated by the ILN panel. Her estimate was within £70 of the panel's figure of £79,930. Mr James Gost of Bloomsbury in London was as close to the aggregate, but his estimate for the Simpson painting was less accurate than Mrs Mallows's.



## ILN AUCTION: WIN £1,000 BONHAMS VOUCHER



### B Florentine picture frame

An early 19th-century Florentine carved and gilded frame with acanthus-leaf design. 81cm x 65cm. In a sale on January 29 at 11am (Viewing January 26, 28, 9am-5pm, 27, 9am-7pm.) Bonhams estimate: £300-£400.

### A Charles Gregory

*Launch of the Isle of Wight Sunday School Life Boat Dove from the Prince's Green, West Cowes*, by Charles Gregory, signed, 19th-century, pencil, water and body-colour. 24cm x 39.5cm. In a sale on January 15 at 6pm (Viewing January 10, 10am-4pm, 12, 9am-5pm, 13, 14, 9am-7pm, 15, 9am-3pm.) Bonhams estimate: £700-£1,000.

### C Regency commode

A Regency mahogany secretaire commode of small proportions with rose-wood interior. In a sale on January 8 at 2pm (Viewing January 5, 7, 9am-5pm, 6, 9am-7pm.) Bonhams estimate: £800-£1,000.



### D Lambeth delft charger

A Lambeth delft blue-dash 'Adam and Eve' charger, c1720, 33cm diameter. In a sale on January 23 at 11am (Viewing January 20, 5.30-7pm, 21, 22, 9am-5pm.) Bonhams estimate: £2,000-£3,000.



## HOW TO ENTER

The four items illustrated on this page are to come up for sale at Bonhams in London in January. Readers are invited to match their estimate of the price the four items will fetch against those of a panel of experts chaired by the Editor of the ILN. The reader whose aggregate price most nearly matches that of the ILN's panel will win a voucher worth £1,000 presented by Bonhams which can be redeemed at any Bonhams sale

or sales in London during the next year. Winning vouchers are not transferable. In the event of more than one reader estimating the overall total the winner will be the one whose price on the painting by Charles Gregory, which the experts judged the most difficult of the items to estimate, most closely matches their price for that object.

Entries for the January competition must be on the coupon cut from this page and reach the ILN office not later than January 31, 1987. Entry is free and readers may

make as many entries as they wish, but each entry must be on a separate form cut from the January, 1987 issue. No other form of entry is eligible. Members of the staff of the ILN and their families, the printers and others connected with the production of the magazine are ineligible.

The result of the January auction will be announced in the March issue of the ILN. Another prize auction will be featured next month, with items coming up for sale at Phillips.

All entries must be received in the ILN office by January 31, 1987. Send the completed form to: *The Illustrated London News* (January Auction) 20 Upper Ground, London SE1 9PF

## JANUARY COMPETITION ENTRY FORM

Estimate for object A \_\_\_\_\_ Estimate for object C \_\_\_\_\_  
Estimate for object B \_\_\_\_\_ Estimate for object D \_\_\_\_\_  
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## THE SKY AT NIGHT

# Cosmic lawn-sprinkler

Patrick Moore on the strange object, SS433

Many strange objects have been found in the sky during recent years. One of the most remarkable of all is known as SS433, in the constellation of Aquila (the Eagle). It has caused tremendous excitement among astronomers, and merits its nickname of the Cosmic Lawn-Sprinkler.

It is not bright; it appears as nothing more than a dim star, far below naked-eye visibility, and until less than 10 years ago it aroused no interest whatsoever. Then some significant facts began to emerge.

The story began with the examination of a gas-cloud which was catalogued as W50, and which appeared to be the remnant of a supernova. Supernovae, or exploding stars, are of two types. The first is a double or binary system, in which one star of the pair is "normal" and the other is what is called a white dwarf, which has used up all its reserves of energy and is fading slowly away. However, it still has a great deal of mass, and a very strong pull of gravity; in a binary system it may pull so much material away from its larger, less dense companion that it becomes unstable, and literally blows itself to pieces.

A Type 2 supernova is a more massive star which comes to the end of its reserves of energy and collapses; there is an "implosion" and the star blows most of its material away into space, leaving a very small, dense "core" made up of neutrons.

The Crab Nebula, in the constellation of the Bull, is the remnant of a supernova observed in the year 1054. In its midst is the neutron star, which is spinning round rapidly and sending out pulsed radio waves—hence its classification as a "pulsar". W50 also seemed to be a supernova remnant and it, too, contained a radio source, but this source showed no sign of pulsar activity.

Next, the British artificial satellite Ariel-5 was sent up to conduct a survey of the sky at X-ray wavelengths. One definite source was found in W50. Therefore there was a combination of a supernova remnant, a point radio source and an X-ray emitter in the same region, which seemed to be more than a coincidence. Could there be a visible star, or some similar object, which was also associated with the object?

British astronomers David Clark and Paul Murdin used the magnificent Anglo-Australian telescope at Siding Spring in New South Wales to find the object. Only later did they realize that it had already been catalogued in a list drawn up by the American astronomers Sanduleak and Stephenson. It was number 433

—hence the designation SS433.

As soon as Clark and Murdin examined the spectrum of SS433, they knew that they had come across something very unusual. There were the expected bright lines due to hydrogen and helium but there were also other lines which at first defied all attempts at identification. Subsequently it was found that these curious lines moved to and fro across the spectrum—and this caused a sensation. If a spectral line is shifted towards the long-wave or red end of the spectral band, it indicates that the light-source is receding from the observer; if the shift is towards the short-wave or blue end, the object is approaching (this is the Doppler effect). SS433 seemed to be "coming and going" at the same time.

All sorts of theories were put forward, but at last a plausible one was proposed. Evidently it concerns a binary system in which the secondary member is a neutron star, produced in an earlier supernova explosion. The neutron star is pulling material away from its companion, and the intense gravitational field heats the in-falling material to enormous temperatures, producing intense X-radiation which drives off some of the in-falling material in two jets pointing in opposite directions.

Further surprises followed. Presumably the material is ejected in jets because the strong magnetic field of the neutron star acts like a nozzle, and radio observations show that the material is travelling very rapidly—in fact, at a quarter the velocity of light. At this rate a piece of SS433 material could cover the distance from the Earth to the Moon in no more than five seconds. Moreover, the ejection is not smooth; the material comes out in discrete blobs.

The effects on W50 itself are quite noticeable. An ordinary supernova remnant would be more or less spherical, but W50 has conspicuous "ears" which must surely be produced by the action of the jets.

At the moment SS433 is the only known object of its type. Searches for others are going on all the time, but they must be extremely rare. We need to start with a binary system in the middle of a supernova remnant, and in most cases of supernova outbursts the binary would be disrupted, one member of the pair being driven off into space. Moreover, objects such as SS433 do not persist for long in such a state. The period of "lawn-sprinkler" activity may be no more than 100,000 years or so, which is very brief indeed on the cosmical scale ○



# Bucking the trend

BY KINGSLEY AMIS

In those far-off days when nearly all the world was young, the Escargot was one of the bits that wasn't. Everything in it, including the waiters, seemed to date from the 1880s. Now all that is changed, the place is a chosen haunt of trend, and whenever a bright spark in publishing or broadcasting is kind enough to take me to lunch the Escargot is likely to be suggested, though not by me. When I went there the other week I had the likenesses of Alan Bennett and Melvyn Bragg glaring down at me from the wall and Beryl Reid in the flesh across the room. This must be the sort of thing that pulls in the lively, chattering clientele, that and the low prices. What else might?

To begin with, there is nowhere to drink before the meal. I am not asking for a cocktail lounge with fellows in dazzling white jackets in attendance; a few unlaidd tables at one end will do me. After all, at home you would not dream of sitting chums down to lunch or dinner straight off the street. People need time to finish arriving, to smoke a cigarette if they must, before they start thinking about food. If they are disallowed a spot for doing that, they must not be chivvied or crowded in the first few minutes by somebody with pad and pencil poised. And whoever fetches the drinks should know what is available and not have to go away and find out, or better, should be able to let you choose from a list.

The Escargot lost marks here, and went on losing them when its wine list told me in matey style, "You can't go wrong with this deliciously gulpable stuff from England's only Beaujolais specialist." The stuff in question, which I passed over, is called Le Pont des Samsons and is known to none of my reference books. But then—out of curiosity I decided to try an Israeli called Gamla Cabernet Sauvignon, "an absolute revelation for claret fans—from Galilee", gushed the list; "everything a vibrant young Bordeaux should be". Very, very far from it, as it proved: a full, deep-coloured, strong and heavy wine, highly reminiscent of its California equivalent, good to go with oxtail, casseroles, etc, most interesting and marvellous value at £6.95. It had been well kept, was properly served and picked up a negative bonus for not being brought in a basket and not being whipped away somewhere out of reach after the first pouring, but left on the table.

To finish with the drinks—the dessert menu listed two sweet wines by the glass, neither specially familiar. The one was a very light-coloured Moscato d'Oro from California (Robert Mondavi winery) with intriguing dryish bits of flavour to it, the other a Málaga, the once-famous brown fortified wine from the south of Spain, a fine bitter-sweet type said to be reminiscent of tawny port and also to be an ideal partner for Christmas pudding. All in all, then, the drinks governor scores high, not least for enterprise.

Having said which... No restaurant in a place the size of London, certainly none with so much as a French name, should offer its customers boring bread. The rolls here were of the gloomy sort with a non-crisp crust and a dampish, crumbly inside. This in Soho! Again, no extravagance required: shop wholemeal freshly sliced would have been preferable to eat. But it would have looked niggardly, whereas any kind of roll looks all right to an incurious eye. More and more it

strikes me that after a quick once-over the English take no real notice of what they eat.

Leaving on one side things like the autumn salad of Chinese leaves, oakleaf lettuce, red cabbage and celeriac remoulade, I started with a leek-and-cheddar quiche, though it had a fancier name. The idea of a soul-stirring quiche of anything is about as likely as coming across a phlegmatic Neapolitan or a tuneful modern opera; even so I managed to get this one down without falling asleep at the table. The avocado, mango and papaya salad was slices of just that. The spinach-and-watercress soup was worthy. The fish hot-pot had neutral monkfish, cotton-woolly shrimps and quite good tomato paste. So far, so about average.

But we dipped rather over the main courses. The beefsteak in red wine (trendily specified as Rioja) maintained the so-so level, true. Even the wild duck was tasty as well as tough, which is probably preferable to the tasteless-tender alternative, and it perked up wonderfully when a sharper knife appeared. But the vegetarian casserole of root vegetables, beans and sun-dried tomatoes (eh?) filled me with gloom. Turnips, swedes, mangel-wurzels weltered in a thick artichoke purée, unenlivened by any touch of onion, leek,

yam. This had bloody well better be good for me, I growled, as I waded through. The fillets of sole were an atrocity. At first sight the dish could have been a sailor's knot in rather new rope with bad fraying—no doubt the ginger and spring onion advertised. In fact it was mainly slivers of rubbery fish, so furiously overcooked that they had curled up on themselves. The "selection of seasonable vegetables"—always a phrase to beware of—set the whole thing off perfectly.

After that we shunned the chocolate-covered pear filled with cream cheese and ginger (phew) and chose sorbets, only to find they were ice-creams really.

So what packs them in? Not, I think, the wine, for all its merits. Not the décor: no windows, light-green-painted walls where you can see past the photographs and nothing else to look at. Not the service, on the first floor at least; better in the ground-floor bistro, perhaps. Well, as I said, it is cheap. And then so many of them are there already, so to speak.

L'Escargot, 48 Greek Street, W1 (437 2697). Restaurant: Mon-Fri 12.30-2.30pm, 6.30-11pm; Sat 6.30-11pm. Brasserie: Mon-Fri 12.15-3pm, 5.30-11.15pm; Sat 5.30-11.15pm. About £40 for two.

## YEAR OF THE RABBIT

*Kung Hay Fat Chei* is the appropriate Chinese New Year greeting, wishing luck and prosperity, on Thursday, January 29. One of the biggest parties, during celebrations in London on the following Sunday, is arranged by Ken Lo's Chinese Gourmet Club at the cheap and cheerful *New World* in Gerard Place, W1 (734 0677), a giant three-floor canteen, open seven days a week, which seats 550 people.

Mr Lo, author of 30 books on Chinese cookery and pro-

prietor of a Chinese cookery school, set up the Gourmet Club over 10 years ago since when members have dined at more than 100 London Chinese restaurants. Details are available from his own smart restaurant, *Ken Lo's Memories of China* at 67-69 Ebury Street, SW1 (730 7734), closed on Sundays. The large white dining room is divided by screens for privacy, with chrome and cane seating and linen tablecloths. The set menus and an extensive à la carte runs the gastronomic gamut of China and is accompanied by a respectable French wine list.

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## WINE

# Keeping it in the family

BY MICHAEL BROADBENT

Pomerol and a family called Moueix are now, it would seem, inextricably linked. What is Pomerol and who are the Moueix?

Pomerol was scarcely ever mentioned by 19th-century writers, being considered, if at all, an adjunct of Saint-Emilion, rather like Barsac is to Sauternes. Now the finest of these wines, of the best vintages, vie with the great growths of the Médoc in appeal and price. One of them happens unquestionably to be the most expensive and sought-after red wine in the world—Pétrus.

It is, however, mistakenly thought that the *réclame* of Château Pétrus is a modern phenomenon. In fact, the wine won a gold medal at the 1878 Paris Exhibition and commanded thereafter a substantial price. In 1925 a shrewd lady, Madame Loubat, whose husband owned a hotel-restaurant in Libourne, started to buy shares in this small property, and by 1945 it was all hers.

Although she was quite a formidable business lady, Madame Loubat's next stroke of genius was to award the sole distribution to a local wine merchant who had anything but a conventional Bordeaux *chartrons* background. Jean-Pierre Moueix managed the estate and promoted the wine. Upon Madame Loubat's death in 1961, Pétrus was inherited by her niece, Madame Lily Lacoste, and a nephew. The latter's shareholding was purchased by Moueix in 1964. He and his family firm now own or control some 16 vineyard properties in Pomerol and Saint-Emilion: they are also major stockholders of the more traditional and classified growths.

Pomerol is the only major district in Bordeaux not to have its own classification, partly because so many of the properties are small, and perhaps so many are of high quality (and owned by Moueix!). Until I looked at a recent list I had not realized how many "châteaux" there are in Pomerol. Altogether, there are some 93, of which under 40 are known to the trade and perhaps only half a dozen or so to the fairly keen wine buff. In size, the vineyards range from the 4 hectares (approximately 10 acres) of La Fleur, producing from 15,000 to 23,000 bottles a year (depending on the prevailing vintage conditions), to de Sales, roughly 10 times the size, its average production being 200,000 bottles—nearly as much as Château Margaux but way behind Mouton-Rothschild's 300,000 bottles a year.

What about Pétrus? The vineyard is roughly 11½ hectares planted with

almost 100 per cent *merlot*, and its production in a good year is about 50,000 bottles. Match this relatively tiny output to the world demand and you have one reason for its high price. But the wine *is* special. It is deep-coloured, smells of ripe mulberries and is like liquid velvet in the mouth.

I have been privileged to taste many vintages, the most notable occasion being in Munich when Hans-Peter Frericks, known in Germany as "King Pétrus", put before us 35 vintages, all the post-war years in magnums. Admittedly the bottle of 1900, from a Scottish cellar, was a bit tired, but the 1921 and 1926 were unbelievably sweet and beautiful. The magnum tasting opened with the 1945, surely one of the great wines of all time, still opaque in colour with an intense ruby rim; a glorious bouquet, packed with fruit; concentrated yet still elegant, the sweetness and softness of ripe grapes and alcohol balanced by just the right dryness provided by its tannin and acidity. No words can do justice to a wine like this. What produces it? Fleshy merlot grapes for a start, and the hand of man. But these are common to other vineyards. So the answer must be in this particular patch of soil: a sort of "bluey clay with a subsoil of sandy clay on a bed of *crasse de fer*, almost impenetrable ironstone" (James Seely, *Great Bordeaux Wines*).

Jean-Pierre Moueix, the head of the family, a grave, dignified man who hails from the uplands of the Massif Central, has a patrician air, and the measured tones that remind me of de Gaulle. The equally tall and dignified, but bearded, Christian is the son who supervises Pétrus—and the rest of the Moueix vineyard properties. Family and wine exude quality and style.

Pomerol vintages to look out for are: 70, 71, 75, 76, 79 and, above all, 1982, the finest after 1961 and 1945.

Good yet moderately priced Pomerols include: Croix-de-Gay, La Pointe, Clos René, and de Sales; then Gazin, Nenin, La Conseillante, L'Evangile, Petit Village and Vieux Château Certan. Consistently excellent wines include Latour à Pomerol, La Fleur, La Fleur Pétrus, Trotanoy—and, of course, Pétrus.

Prices range from about £5 a bottle for a lesser château and modest vintage to the stratospheric and strictly rationed Pétrus. Incidentally, at a recent wine auction, a jero-boam of the 1945 was sold for £7,200, a record price for a post-war vintage ○



## HOTELS

# The caring Champions

BY HILARY RUBINSTEIN

People want very different things from their ideal weekend retreat. The Woodman's Arms Auberge at Hassell Street near Hastingleigh in Kent is a paragon of its kind but I know it won't be everyone's idea of a dream hotel.

Its great appeal for some, and major drawback for others, is that it is very small and not in the least hotel-like. It has only three double rooms and the restaurant can seat no more than 10. It is run by the owner, Gerald Champion, and his wife Susan, with no other staff. By the end of our visit we found ourselves on first-name terms with the Champions, and I imagine that most visitors experience the same friendliness. Those who like formality to be observed between host and guest should give this place a miss.

There are a few other features which will repel some boarders. The Auberge does not accept children under 12, or dogs, and it is a strict no-smoking house—not just in the dining-room or the public rooms but in the bedrooms too; those desperate to light up will have to retreat to the shrubbery.

But for non-smokers who are unencumbered, the Auberge has much to offer. It has been an inn since the 17th century, serving the modest thirsts of the tiny cul-de-sac hamlet of Hassell Street, about a mile-and-a-half from Hastingleigh. It is on a small lane leading to nowhere except the Downs, guaranteeing peace and seclusion. I love places where you can walk straight out of the front door into open country. Here marvellous walks can be taken from the house, and for those with cars there is no shortage of showplaces in the neighbourhood: Leeds Castle, Chilham Castle and Dover Castle. Canterbury is only 10 miles away.

The Champions are no amateurs at the art of hospitality. Gerald Champion is a part-time television actor: he appeared many times in the 1960s as Billy Bunter; more recently he was in *Little Dorrit*. But he has always combined acting with running restaurants or hotels. Years ago he owned a famous actors' club behind the Haymarket. Later he and Susan ran Froops near Regent's Park, then they took over a hotel called Pine Trees in the New Forest, and more recently ran Bassetts in Frant, East Sussex. Since February, 1986 they have nestled in this delectable corner of the North Downs.

Susan Champion is the cook. She serves the sort of meal you may get at a friend's house when that friend knows about food, strives to obtain

the finest local ingredients, gets the best out of fresh herbs and spices, and is prepared to take enormous trouble to give you a treat. Dinner is ostensibly a four-course affair, though we were always offered cheese as well. There is an option at the dessert stage, not before, but the Champions are careful to ask in advance if guests have any dislikes or allergies.

We dined twice during our weekend visit, and enjoyed two faultless meals. Memorably good were the thick vegetable soups, a local milk-fed loin of pork—roasted, with an apple and quince sauce—and a shamelessly indulgent chocolate concoction. On our second night we arrived back late, having gone to Boulogne on the Dover ferry and eaten richly there. It was characteristic of our hosts' solicitude that they asked whether we would like to miss out a course at dinner that night or be served smaller portions. In the event, we couldn't bear to miss a single dish.

Caring is at the heart of the Champions' success. It showed itself in the furnishing and lighting of the bedrooms and the equipping of the bathrooms, but in particular in the way they make their guests feel at home.

Gerald Champion, though he has a Billy Bunter look to him, reminded me—perhaps it was the proximity of the old Pilgrim's Way just over the brow of the hill—of mine host of the Tabard's Inn in *The Canterbury Tales*. He is a jolly man, full of good stories, and Susan is equally outgoing and hospitable. Because both are professionals, who have been in the business for many years, they know instinctively when to entertain the company and when to leave the guests to themselves.

There is always a worry that you may be forced into involuntary socializing in these small, personal inns, or else find it impossible to avoid self-conscious whispering at mealtimes. But at the Auberge guests sit at separate tables and the hosts clearly have the knack of putting people at their ease.

I have left the best news to the last: for all that the Champions have to offer, their tariff is exceedingly reasonable.

**The Woodman's Arms Auberge**, Hassell Street, Hastingleigh, near Ashford, Kent TN1 5JE (023 375 250). Bed and breakfast: single £25, double £37.50. Dinner, bed and breakfast: single £38.50, double £60. These prices include VAT and service. Hilary Rubinstein is editor of *The Good Hotel Guide*.



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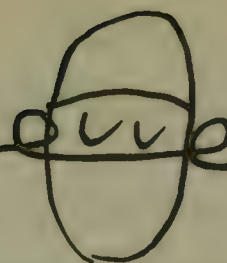
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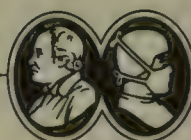


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# LISTINGS

THE ILN'S SELECTIVE GUIDE TO THE ARTS AND ENTERTAINMENT

## ILN ratings

- ★★ Highly recommended
- ★ Good of its kind

## THEATRE

Where applicable, a special telephone number is given for credit card bookings. The address & telephone number of each theatre are given only on the first occasion it appears in each section. Opening dates where given are first nights. Reduced price previews are usually held.

### ★The American Clock

Arthur Miller's episodic study of the American Depression is directed by Peter Wood (& acted by his versatile company) as an imaginatively designed mosaic. Olivier, National Theatre, South Bank, SE1 (928 2252, cc).

### ★Animal Farm

Peter Hall's exciting production gives us everything from the take-over of Manor Farm to the ultimate triumph of the formidable pigs. Olivier.

### The Archbishop's Ceiling

Arthur Miller's play is set in an East European country where freedom of thought is not encouraged. The first act is a tense intellectual exercise, the second repetitive & inconclusive. The best performance is David de Keyser's as a writer with a complicated background. The Pit, Barbican, Silk St, EC2 (628 8795, 638 8891, cc).

### The Bay at Nice/Wrecked Eggs

David Hare has directed his own double bill. The first play, & much the better, concerns a mother's response to her daughter whose marriage is breaking up; Irene Worth & Zoë Wanamaker act with power. Miss Wanamaker is also in the second & more tenuous piece, as the guest of an American couple who are ending their marriage with a "splitting up" party. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc).

### ★★Breaking the Code

Alan Turing, a mathematical genius honoured during the last war for his part in breaking the enemy code, Enigma, was a persuaded homosexual at a time when this was a criminal offence. Hugh Whitmore's play & Derek Jacobi's acting evoke remarkably the personality of a complex, uncompromising figure. Theatre Royal, Haymarket, SW1 (930 9832, cc). ILN TOP CHOICE DEC, 1986.

### ★Brighton Beach Memoirs

Neil Simon's sympathetic family comedy, first staged at the National, is set in Brooklyn. Harry Towb & Steven Mackintosh are joined by Dorothy Tutin & Susan Engel. Aldwych, WC2 (836 6404, cc 741 9999).

### Cats

Although T.S. Eliot's cat poems are not among his masterpieces, Andrew Lloyd Webber uses them with craft as the basis of a musical that goes on prowling. New London, Drury Lane, WC2 (405 0072, cc 379 6433).

### ★Chess

Tim Rice & composers Benny Andersson &



**F**acing holocaust: Erland Josephson and Sven Wollter in Andrei Tarkovsky's masterpiece *The Sacrifice*. Josephson plays an academic trying to come to terms with imminent nuclear disaster. In desperation to save the world he promises God that he will give up all his worldly possessions, even his deaf son. The film was made in Sweden, with the great cinematographer Sven Nykvist behind the camera, and won four awards at the Cannes Festival in 1986.

Björn Ulvaeus have put together a spectacular show, imaginatively directed by Trevor Nunn, with the chess game a metaphor for political in-fighting between Russia & America. Elaine Paige & Tommy Korberg sing with concentrated force. Prince Edward, Old Compton St, W1 (734 8951, cc 836 3464).

### ★★A Chorus of Disapproval

One of Alan Ayckbourn's best plays with its story of an amateur *Beggar's Opera* suffering off-stage & on-stage complications. Performances entirely in key by Colin Blakely as the ebullient Welsh director & Jim Norton as the innocent who, to his surprise, goes too far. Lyric, Shaftesbury Ave, W1 (437 3686, cc). REVIEWED SEPT, 1985.

### Dave Allen—Live

A determined stand-up comedian, worried about the stress of contemporary life, he might be funnier if he edited his material more stringently. Albery, St Martin's Lane, WC2 (836 3878, cc 379 6565).

### ★A Funny Thing Happened on the Way to the Forum

Frankie Howerd returns unerringly to his celebrated part as the Roman slave at the core of the Sondheim musical. Piccadilly, Denman St, W1 (437 4506, cc 379 6565).

### Ghosts

Vanessa Redgrave has been acclaimed for her

performance as Mrs Alving in David Thacker's Young Vic production of Ibsen's play. Until Jan 17. Wyndham's, Charing Cross Rd, WC2 (836 3028, cc 379 6565).

### ★The House of Bernarda Alba

Lorca's Spanish-village tragedy of a house of frustrated women needs the most carefully judged playing. It does not always get this in an atmospheric production by Nuria Espert, though Glenda Jackson's tyrannical matriarch & Joan Plowright's shrewdly watchful servant do hold the mind. Opens Jan 16. Globe, Shaftesbury Ave, W1 (437 1592, cc 379 6433).

### ★★I'm Not Rappaport

Magnificent character performance from Paul Scofield as an elderly Jew recounting an inventive version of his life history to another old man on a Central Park bench in Herb Gardner's American comedy. Apollo, Shaftesbury Ave, W1 (437 2663, cc). REVIEWED AUG, 1986.

### The Italian Straw Hat

Tom Conti heads the cast in Simon Moore's new version of the classic French farce by Eugene Labiche. Directed by Anton Rodgers. Shaftesbury, Shaftesbury Ave, WC2 (379 5399, cc 741 9999).

### Killing Jessica

Fairly straight thrillers are rare now & Bryan Forbes, who has directed this adaptation of

an American television play, gets all he can from an assemblage of suspects on the stage of a Broadway theatre. Patrick Macnee is naturally well cast as the avenger. Savoy, Strand, WC2 (836 8888, cc 379 6219).

### King Lear

Anthony Hopkins plays Shakespeare's tragic monarch in David Hare's production, with Michael Bryant & Anna Massey. Olivier.

### ★Lend Me a Tenor

American dramatist Ken Ludwig has an eye & ear for cheerful nonsense. Ian Talbot is a triumphant stand-in in a production of Verdi's *Otello*, & Ronald Holgate is the star who is not in time for the performance. Until Jan 10. Globe.

### ★Les Liaisons Dangereuses

Christopher Hampton has devised from Choderlos de Laclos's epistolary novel a play subtly sustained, with performances of comparable style. Lindsay Duncan & Alan Rickman are the late-18th-century aristocrats engaged evilly in the art of seduction. Ambassadors, West St, WC2 (836 6111, cc 836 1171).

### Macbeth

Wisely, Adrian Noble has directed the tragedy without an interval; it moves rapidly in its black, unlocalized setting. The trouble is that the company's speech—except for



## THEATRE continued

Sinead Cusack's striking Lady Macbeth—has little of the haunted quality, & Jonathan Pryce plays Macbeth as an unimpressive neurotic. Until Jan 16. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 295623, cc).

### ★ ★ The Magistrate

Nothing goes awry in Michael Rudman's production of Pinero's 19th-century farce. Nigel Hawthorne is extremely funny as Aeneas Posket—the best for many years—& Gemma Craven is perfect as the second wife. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc). REVIEWED NOV, 1986. ILN TOP CHOICE DEC, 1986.

### ★ A Midsummer Night's Dream

Bill Alexander's uneven production is most atmospheric in William Dudley's setting in the Athenian wood, which is romantically reminiscent of Arthur Rackham. The Mechanicals, led by Pete Postlethwaite, are the most impressive of the groups. Until Jan 14. Royal Shakespeare Theatre, Stratford-upon-Avon.

### ★ Misalliance

Shaw's comedy comes to theatrical life with the aeroplane crash—very well staged—on a Hindhead conservatory (1909). Thereafter it is extremely amusing, with specially good performances by Brian Cox, Elizabeth Spriggs, & Jane Lapotaire as the Polish acrobat. Barbican, Silk St, EC2 (628 8795, 638 8891, cc).

### ★ Les Misérables

This French-derived music-drama relies less upon its music than upon Victor Hugo's people & a spectacular RSC production by Trevor Nunn & John Caird. Palace, Shaftesbury Ave, WC2 (434 0909, cc 379 6433).

### The Mousetrap

Agatha Christie's thriller, now in its 35th year, seems to be as much a part of London as Nelson's Column. St Martin's, West St, WC2 (836 1443, cc 379 6433).

### Penny for a Song

Comedy by John Whiting about England preparing for invasion by Napoleon in 1804. With Brian Cox, Rudi Davies, John Shrapnel & David Bradley. Barbican.

### The Phantom of the Opera

Andrew Lloyd Webber's latest musical, adapted from the famous story by Gaston Leroux, depends largely upon its run of theatrical effects in a production by Harold Prince. Michael Crawford is cast richly as the disfigured phantom of the catacombs. Her Majesty's, Haymarket, SW1 (839 2244, cc 379 6131).

### Richard II

Barry Kyle's beautifully staged revival, with Jeremy Irons progressively persuasive as the king, is marred only by some over-playing & a misguided idea of Bolingbroke. Until Jan 17. Royal Shakespeare Theatre, Stratford-upon-Avon.

### Scenes From a Marriage

It was unwise of the RSC to bring together these three Feydeau farces. Directed by Terry Hands, & in an uninspiring version by Peter Barnes, they are too often monotonously noisy & vulgar. Until Jan 3. Barbican.

### Starlight Express

Andrew Lloyd Webber has written this, Trevor Nunn directs, & the cast wears roller-skates. Apollo Victoria, Wilton Rd, SW1 (828 8665, cc 630 6262). REVIEWED MAY, 1984.

### Tons of Money

Alan Ayckbourn's swift direction sustains the

spirits of this first of the "Aldwych" farces. Michael Gambon is the outrageous butler, Sprules, Diane Bull the parlourmaid with designs on him. Lyttelton. REVIEWED DEC, 1986.

### When I was a Girl I Used to Scream & Shout

Sharman MacDonald's comedy about two girls growing up in Scotland in the 1950s, with Julie Walters, Geraldine James & John Gordon Sinclair. Whitehall, Whitehall, SW1 (930 7765, cc 379 6565).

### ★ The Winter's Tale

An unaffected production, in both Sicilia & Bohemia, with Jeremy Irons conveying the pointless jealousy of Leontes & Penny Downie doubling, without difficulty, the roles of Hermione & Perdita. Terry Hands directs. Until Jan 17. Royal Shakespeare Theatre, Stratford-upon-Avon. REVIEWED JUNE, 1986.

### ★ ★ Woman in Mind

In quality of invention & technical expertise Alan Ayckbourn's new play transcends any in the West End. It has the advantages of Ayckbourn's direction & the acting of a rare cast, led by Julia McKenzie & Martin Jarvis. Vaudeville, Strand, WC2 (836 9987, cc 836 5645). REVIEWED OCT, 1986. ILN TOP CHOICE OCT, 1986.

### The Women

50th-anniversary production of the Broadway comedy success by Clare Boothe Luce. The cast of 18 women includes Maria Aitken, Judi Bowker, Diana Quick & Susannah York. Until Jan 10. Old Vic, Waterloo Rd, SE1 (928 7616, cc 261 1821).

### ★ Wonderful Town!

The revival of an amiable & often lively American musical—score by Leonard Bernstein—depends upon the sustained comic vitality of Maureen Lipman as one of the Ohio girls in New York, & upon Emily Morgan's charm as her sister. Queen's, Shaftesbury Ave, W1 (734 1166, cc).

## FIRST NIGHTS

### Bopha!

Percy Mtwa's play about the divided loyalties of black policemen in South Africa won a Fringe First award at Edinburgh in 1986. Opens Jan 8. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc).

### Coming Into Land

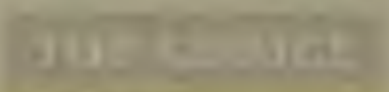
New play by Stephen Poliakoff about the attempts of a Polish woman to outwit British immigration officials; directed by Peter Hall. The cast includes Maggie Smith, Anthony Andrews & Tim Pigott-Smith. Opens Jan 7. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc).

### Holiday

Lindsay Anderson directs Malcolm McDowell & Mary Steenburgen in Philip Barry's American comedy, set in the 1930s, about the domestic affairs of New York bankers. Jan 20-Feb 28. Old Vic, Waterloo Rd, SE1 (928 7616, cc 261 1821). SEE HIGHLIGHTS P11.

### London International Mime Festival

Clowning, comedy, circus & vaudeville



### Mr & Mrs Nobody

Judi Dench & Michael Williams are gloriously at ease as the Pooters in Keith Waterhouse's ingenious adaptation. Garrick, Charing Cross Rd, WC2 (379 6107, cc). REVIEW ON P57.

artists from all over the world show off their skills in London. Jan 12-Feb 1. Various venues. Details from Jo Seelig, 28 Museum St, WC1 (637 5661).

### Milkwood Blues

Brian Abbot's play with music describes a pub crawl through Soho with Dylan Thomas losing the only manuscript for *Under Milk Wood*. Jan 15-Feb 7. Lyric Studio, King St, W6 (741 2311, cc).

### School for Wives

Molière's comedy about a man's belief that an ignorant & unworldly bride would not deceive him, in a translation by Robert David MacDonald; directed by Di Trevis. David Ryall plays Arnolphe. Opens Jan 29. Lyttelton.

### Siegfried Sassoon

Peter Barkworth plays the British poet. Jan 5-31. Hampstead, Swiss Cottage Centre, NW3 (722 9301). SEE HIGHLIGHTS P13.

### Three Men on a Horse

Jonathan Lynn directs a revival of the play by George Abbot & John Cecil Holm about a timid & frugal man (played by Geoffrey Hutchings) who has an uncanny ability to pick winning horses. Opens Jan 22. Cottesloe.

### Woza Albert!

Ewen Cummins & Attie Kubyane bring back to London this two-man satirical show about the impact on South Africa of Christ's second coming. Jan 8-31. Young Vic, The Cut, SE1 (928 6363, cc 379 6433).

## CHILDREN'S SHOWS

### Aladdin

Norman Beaton plays Widow Twankey, with Debby Bishop in the title role. Until Jan 10. Shaw, 100 Euston Rd, NW1 (388 1394, cc 387 6293).

### Alice in Wonderland

Bob Goody plays the March Hare & Harold Innocent is both Mock Turtle & Caterpillar in John Wells's stage version of Lewis Carroll's fantasy, with music by Carl Davis. Until Jan 31. Lyric Hammersmith, King St, W6 (741 2311, cc).

### Babes in the Wood

Peter Duncan of *Blue Peter* is the star attraction. Until Jan 17. Orchard, Dartford, Kent (0322 343333, cc).

### Cinderella

Linda Nolan & *Crackerjack's* Stu Francis lead the cast. Until Jan 24. Ashcroft, Croydon (688 9291, cc 680 5955).

### Cinderella

Richmond's traditional red & gold auditorium welcomes Rolf Harris, Bill Owen & Annika Rice. Until Feb 1. Richmond, Surrey (940 0088, cc).

### Dick Whittington

Roy Hudd, Bill Pertwee & Lyn Paul head the cast to tell of the aspiring Lord Mayor & his faithful cat. Until Jan 17. Churchill, Bromley, Kent (460 6677, cc).

### The Fantastic Voyage of Uly Sindbad

Adventures round the world, based on stories of Ulysses & of Sindbad the Sailor. Until Jan 4. Unicorn, Great Newport St, WC2 (836 3334).

### The Hobbit

Tolkien's tale, published 50 years ago, adapted for the stage by Rony Robinson & Graham Watkins. Until Jan 24. Fortune, Russell St, WC2 (836 2238, cc).

### Jack & the Beanstalk

Anita Harris & Harry Worth lead the entertainers. Until Feb 7. Wimbledon, The Broad-

way, SW19 (540 0362, cc).

### Jack & the Beanstalk

Terry Scott plays Jack, with June Whitfield as Sweetcorn, the Vegetable Fairy. Until Jan 17. Yvonne Arnaud, Guildford, Surrey (0483 60191, cc).

### Joseph & the Amazing Technicolor Dreamcoat

Mike Holoway plays Joseph in this hugely enjoyable early Tim Rice/Andrew Lloyd Webber musical. Until Jan 17. Royalty, Portugal St, WC2 (405 8004).

### King Charming or The Blue Bird of Happiness

This delightful theatre, tucked under the railway arches, presents a Victorian production written in 1850 by J. R. Planché. Until Feb 15. Players', Villiers St, WC2 (839 1134, cc).

### The Lion, the Witch & the Wardrobe

Adaptation of C. S. Lewis's story of the wintry land of Narnia. Until Jan 17. Westminster, Palace St, SW1 (834 0283/4, cc 834 0048).

### The Old Man of Lochnagar

Another London date for the Prince of Wales's story; musical adaptation by David Wood. Until Jan 3. Albery, St Martin's Lane, WC2 (836 3878, cc 379 6565).

### The Pied Piper

Hundreds of children take turns to join the National Theatre players in Adrian Mitchell's stage version of Browning's celebrated narrative. Until Feb 17. Olivier, National Theatre, South Bank, SE1 (928 2252, cc).

### Pinocchio

An Italian setting for the puppet whose nose grew when he lied. Until Jan 17. Theatre Royal, Gerry Raffles Sq, E15 (534 0310, cc).

### The Silver Sword

Rony Robinson has adapted Ian Serraillier's book about four Polish children searching for their parents during the Second World War. Jan 10-Feb 8. Unicorn.

### The Voyage of the Dawn Treader

Another adaptation of C. S. Lewis where the children join the King of Narnia to sail the Eastern Seas. Jan 19-Feb 14. Sadler's Wells, Rosebery Ave, EC1 (278 8916, cc).

### The Wind in the Willows

Toad, Ratty, Mole & Badger settle by the river for a Christmas season. Adaptation by David Conville & David Gooderson; music by the prolific Carl Davis. Until Jan 10. Mermaid, Puddle Dock, EC4 (236 5568, cc).

## CINEMA

The following films are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for exact location & times.

### ★ Boy Soldier (15)

Karl Francis dislikes the British Army presence in Northern Ireland & makes no bones of his position in this film about a young Welsh-speaking private made a scapegoat after a shooting incident. The bigotry of the military towards the Irish may not be entirely exaggerated, but army customs shown here will have Aldershot hackles rising. Nevertheless, it is a serious, politically committed film, commissioned by S4C outstanding. Richard Lynch in the lead role is outstanding. Opens Jan 30. Metro, Rupert St, W1 (437 0757).

### ★ Eat the Peach (PG)

Peter Ormrod's dark Irish comedy deals with obsessed eccentrics, yet has a ring of truth. Two unemployed men in a neglected border



### Crocodile Dundee (15)

Brilliantly funny performance by Paul Hogan as an all-Australian outbacker in New York, where he is raised to the status of rustic guru by a newspaper. REVIEWED DEC, 1986.

### Peggy Sue Got Married (15)

Romantic comedy, directed by Francis Coppola, with Kathleen Turner in the title role, revisiting her high school days. Opens Jan 9. Odeon, Leicester Sq, WC2 (930 6111, cc 839 1929). REVIEWED ON P57.

### The Sacrifice (15)

In Andrei Tarkovsky's remarkable film Erland Josephson plays a professor who renounces his possessions to avert the ultimate catastrophe, a nuclear holocaust. Opens Jan 9. Lumiere, St Martin's Lane, WC2 (836 0691, cc). REVIEWED OCT, 1986.

town, menaced as much by smugglers as by the IRA, build a wall of death in the backyard, seeking fame and glory, but finding neither. It has a refreshing, quirky approach & convincing performances.

### ★★Ginger & Fred (15)

Fellini's latest film is a satisfying blend of affectionate nostalgia & pointed satire. Giulietta Masina & Marcello Mastroianni, in a partnership of touching charm, are a former nightclub act reunited for an absurd television variety show. REVIEWED DEC, 1986. ILN TOP CHOICE DEC, 1986.

### Heartburn (15)

Mike Nichols directs Jack Nicholson & Meryl Streep in a film about a Washington journalist, based on a book by Nora Ephron. Opens Jan 9. Plaza, Lower Regent St, SW1 (437 1234); Cannons Fulham Rd, SW10 (370 2636, cc 373 6990), Tottenham Court Rd, W1 (636 6148).

### Heavenly Pursuits (15)

Comedy with Tom Conti as a remedial teacher in a school which is ardently trying to arrange the canonization of its founder. Opens Jan 23. Screen on Baker Street, 96-98 Baker St, NW1 (935 2772); Cannons Fulham Rd, Haymarket, SW1 (839 1527).

### ★Inspecteur Lavardin (15)

A Claude Chabrol thriller set in a Breton seaside district, with the excellent Jean Poiret, once again as a policeman, investigating the death of an unpleasant writer married to one of his former girlfriends, played by Bernadette Lafont. Chabrol adroitly keeps the plot fizzing & contrives a thoroughly immoral & cynical ending.

### ★Just Between Friends (15)

Mary Tyler Moore is an upstanding housewife who strikes up a friendship with Christine Lahti, a newscaster she meets at her aerobics class, only to discover on the death of her husband, Ted Danson, that they were having an affair. The film, written & directed by Allan Burns, tastefully breaks through what could so easily have been maudlin nonsense.

### Labyrinth (U)

David Bowie is a singing goblin king who whisks a baby into his netherworld castle to the consternation of its teenage sister, Jennifer Connelly. Her quest through an interminable labyrinth, encountering a series of creatures dreamed up by Brian Froud & the

director Jim Henson is, in spite of visual ingenuity & elaborate special effects, a plod.

### ★A Love Bewitched (PG)

The third of Carlos Saura's films made with the flamenco dancer Antonio Gades is a stylized presentation of Manuel De Falla's *El Amor Brujo*. What follows is a four-handed story in which one man (Gades) is murdered, another (Juan Antonio Jimenez) goes wrongfully to jail & returns to woo the widow (Cristina Hoyos) who dances at night with her husband's ghost. The dancing is spectacular and Saura injects tremendous excitement into the ensemble scenes. Opens Jan 16. Curzon Mayfair, Curzon St, W1 (499 3737, cc).

### ★Malcolm (15)

A very funny Australian film of considerable charm & invention, directed by Nadia Tass & written & photographed by David Parker. Colin Friels is an amiable, retarded gadget-builder, John Hargreaves a small-time crook who, with his girlfriend Lindy Davies, becomes the lodger. The trio perpetrate an escalating series of ingenious tricks culminating in a remote-controlled bank robbery.

### ★★The Mission (PG)

Directed by Roland Joffé & produced by David Puttnam & Fernando Ghia, this outstanding film deservedly won the Palme d'Or at Cannes in 1986. Set in 18th-century South America it is a passionate film with fine performances by Jeremy Irons, Robert de Niro & Ray McNally. REVIEWED OCT, 1986. ILN TOP CHOICE NOV, DEC, 1986.

### Name of the Rose (18)

Jean-Jacques Annaud directs this film, based on a book by Umberto Eco. Sean Connery is a monk brought in to investigate murders at a monastery. Opens Jan 23. Cannon, Haymarket.

### ★Real Genius (15)

Gabe Jarret plays a gifted 15-year-old fresher in a hi-tech institution, where he is involved in a laser project with Val Kilmer, a senior, at the behest of their tutor, William Atherton, who is not entirely straight. Martha Coolidge directs with a sure comic touch.

### Short Circuit (PG)

John Badham's film has a sophisticated robot breaking loose from a defence test & taking refuge with Ally Sheedy in her home. Its inventor, Steve Guttenberg, frantically endeavours to prevent his maverick creation from being destroyed by over-eager military dunderheads. The comic nonsense is put across with a certain charm. Opens Jan 16. Leicester Square Theatre, WC2 (930 5252, cc 839 1759).

### ★Walls of Glass (15)

Philip Bosco is excellent as an aging New York cab driver with yearnings to be a Shakespearean actor. Separated from his wife, he is concerned with the upbringing of his sons & her compulsive gambling. Fine performances from Linda Thorson as his girlfriend & Geraldine Page as his mother. Scott Goldstein's film has a pleasing originality & a mature leading man hitherto unseen on the screen. Opens Jan 16. Cannons Chelsea, 279 Kings Rd, SW3 (352 5096, cc) Panton St, SW1, Tottenham Court Rd (930 0631).

### Certificates

U = unrestricted.

PG = passed for general exhibition but parents are advised that the film contains material that they might prefer younger children not to see.

15 = no admittance under 15 years.

18 = no admittance under 18 years.

## MUSIC

### BARBICAN HALL

Silk St, EC2 (638 8891, 628 8795, cc).

**Viennese Evening.** London Symphony Orchestra under John Georgiadis play music by the Strauss family & Joseph Lanner. Jan 1, 7.45pm.

**Verdi Gala Night.** Jane Glover conducts the London Concert Orchestra & London Choral Society, with Elizabeth Vaughan, soprano, Alberto Remedios, tenor, Neil Howlett, baritone, in excerpts from Verdi. Jan 2, 7.45pm.

**London Symphony Orchestra.** Colin Davis conducts Schumann's Piano Concerto, with Murray Perahia as soloist, & Sibelius's Symphony No 5. Jan 3, 7.45pm.

**Warsaw Sinfonia.** Yehudi Menuhin is conductor and violin soloist in music by Bach, Wagner, Rossini, Mozart. Jan 10, 8pm.

**Philharmonia Orchestra.** Francesco d'Avalos conducts Mozart's Piano Concerto No 21, with Fou Ts'ong as soloist, & Bruckner's Symphony No 7. Jan 12, 7.45pm.

**Bournemouth Sinfonietta.** Roger Norrington conducts Mozart & Mendelssohn. Jan 14, 1pm.

**City of London Sinfonia.** Richard Hickox conducts Mendelssohn's Violin Concerto, with Andrew Watkinson as soloist, Hummel's Trumpet Concerto, with Crispian Steele-Perkins as soloist, Fauré's Pavane & Mozart's



Gennadi Rozhdestvensky conducts Stravinsky at the Barbican from Jan 29.

Symphony No 29. Jan 18, 7.30pm.

**London Symphony Orchestra.** Claudio Abbado conducts two concerts. Mozart's Piano Concerto No 16, with Rudolf Serkin as soloist, & Mahler's Symphony No 9. Jan 25, 7.30pm. Mozart's Piano Concerto No 17, with Jean-Louis Steuerman as soloist, & Mahler's Symphony No 9. Jan 27, 7.45pm.

**Academy of Ancient Music.** An all-Mozart programme conducted by Christopher Hogwood, with Lisa Beznosniuk as soloist in the Flute Concerto No 1. Jan 28, 7.45pm.

**Stravinsky Plus.** The London Symphony Orchestra in the first of a month-long series of concerts, under the artistic direction of Gennadi Rozhdestvensky, devoted to the music of Stravinsky from 1910 to 1945, heard in the context of works by his contemporaries and his Russian predecessors. 'Ida Haendel is the soloist in Elgar's Violin Concerto, which is followed by a complete performance of *The Firebird* by Stravinsky. Jan 29, 7.45pm.

### FESTIVAL HALL

South Bank Centre, SE1 (928 3191, cc 928 8800).

**London Philharmonic Orchestra.** Christoph Eschenbach conducts two concerts. Music by Brahms, including the Piano Concerto No 2, with Tzimon Barto as soloist. Jan 20, 7.30pm. Wagner, Ravel & Schumann's Symphony No 2. Jan 22, 7.30pm.

**Bournemouth Symphony Orchestra.** Rudolf Barshai conducts Mozart's Piano Concerto in A, K 219, with Corey Cerovsek, a 14-year-old violinist from Canada, as soloist, followed by Shostakovich's Symphony No 5. Jan 23, 7.30pm. SEE HIGHLIGHTS P13.

**Artur Rubinstein Centenary Celebration.** Penderecki's Polish Requiem is given its first British performance by the BBC Symphony Orchestra, Chorus & Singers, conducted by the composer. Jan 25, 7.30pm. Ticket-holders can also attend an open rehearsal at 10am; a Chopin recital in the Purcell Room, given by François René Duchable, at 3pm; documentary films featuring Rubinstein at 5pm; a pre-concert talk by Penderecki at 6.15pm.

**Chamber Orchestra of Europe.** Lorin Maazel conducts a Mozart gala, with Gidon Kremer, violin, & Arleen Augér, soprano, in aid of various cancer research charities. Jan 27, 7.30pm.

**Royal Philharmonic Society.** Simon Rattle conducts the City of Birmingham Symphony Orchestra in Sibelius's Symphony No 6 & Mahler's Symphony No 6. Jan 28, 7.30pm.

**English Chamber Orchestra.** Pinchas Zukerman is conductor & solo violinist in Schubert's Symphony No 8 (Unfinished) & Beethoven's Violin Concerto. Jan 29, 7.30pm.

### PURCELL ROOM

South Bank Centre, SE1 (928 3191, cc 928 8800).

**Park Lane Group Young Artists & 20th-Century Music Series.** A week of concerts featuring 35 young musicians & 42 composers. Jan 5-9, 6pm & 7.30pm.

### QUEEN ELIZABETH HALL

South Bank Centre, SE1 (928 3191, cc 928 8800).

**London Orpheus Choir & Orchestra.** James Gaddarn conducts Handel's Messiah in its entirety, edited by Basil Lam. Jan 10, 7.30pm.

**Endymion Ensemble.** John Whitfield conducts an all-Stravinsky programme. Jan 13, 7.45pm.

**Response:** A weekend with the London Sinfonietta. Three evening concerts, composition workshops, masterclass, talks, film, featuring the music of Stockhausen, Birtwistle, Messiaen, Xenakis, Henze, conducted by Terry Edwards, Diego Masson, Hans Werner Henze. Jan 16-18.

**Fires of London.** Peter Maxwell Davies conducts a 20th-anniversary celebration which is also a farewell. The programme includes a staged performance of his *Eight Songs for a Mad King*. Jan 20, 7.45pm.

**English Chamber Orchestra.** Jeffrey Tate conducts two concerts. Mozart's Symphony No 39, Schoenberg's *Verklärte Nacht* & Mahler songs & lieder sung by Thomas Allen, baritone. Jan 22, 7.45pm. Mozart's Symphony No 38, Strauss's *Metamorphosen* & Mahler's *Rückert Lieder* sung by Jard van Nes, the Dutch mezzo-soprano, making her London début. Jan 26, 7.45pm.

**Orchestra of St John's Smith Square.** In honour of John Ogdon's 50th birthday ➡



## MUSIC continued

on Jan 27, the pianist plays the solo part in Schumann's Piano Concerto, under John Lubbock. He is joined by his wife Brenda Lucas in Mozart's Concerto in E flat for two pianos. Jan 24, 7.45pm.

**Kenneth van Barthold**, piano. Chopin & Liszt. Jan 27, 7.45pm.

**Peter Seymour**, organ. Buxtehude, Bach. Jan 28, 5.55pm.

**ST JOHN'S**  
Smith Sq, SW1 (222 1061).

**Christian Blackshaw**, piano. Beethoven, Schumann. Jan 5, 1pm.

**Parikian-Milne-Fleming Trio**. Mozart, Schumann. Jan 12, 1pm.

**New Macnaghten Concerts**. London String Quartet plays works by Buller, Karetnikov, Artiomov, Stravinsky, Hardy, Smirnov. Jan 13, 7.30pm. BBC Singers, Endymion Ensemble. James Wood conducts works by Payne, Schnittke, Denisov, Ingram, Stravinsky, Tavener. Jan 30, 7.30pm.

**David Ward**, piano, **Lynne Dawson**, soprano. An all-Mozart programme including lieder & works for solo piano. Jan 17, 7.30pm.

**Nash Ensemble**. Ropartz, Roussel, Poulenc. Jan 19, 1pm.

**Choir of Westminster Cathedral**. Works by Victoria, Vivanco, Lôbo, Guerrero. Jan 22, 7.30pm.

**Sequiera Costa**, piano. Beethoven, Ravel, Albeniz. Jan 26, 1pm.

**Lontano**. Odaline de la Martinez conducts a tribute to Nadia Boulanger & works by Wood, Maw, Carter, Powers. Jan 29, 7.30pm.

**David Ward**, piano, **Madeline Mitchell**, violin. All-Mozart programme including Sonatas for Piano & Violin & solo piano music. Jan 31, 7.30pm.

**WIGMORE HALL**  
36 Wigmore St, W1 (935 2141, cc).

**New Year's Day Concert**. The King's Consort, under Robert King, perform music by Bach & Telemann, including Part 5 of the Christmas Oratorio. Jan 1, 7.30pm.

**Ralph Kirshbaum**, cello. Second of two concerts devoted to the complete Cello Suites by Bach. Jan 2, 7.30pm.

**Michele Campanella**, piano. Weber, Liszt. Jan 3, 7.30pm.

**Arleen Augér**, soprano, **Dalton Baldwin**, piano. Songs by Mozart, R. Strauss, Mahler. Jan 4, 7pm.

**András Schiff**, piano. First recital in a new Schubert series. Jan 9, 7.30pm.

**Sunday Morning Coffee Concerts**. Michele Campanella, piano, plays Mozart, Weber, Schubert, Jan 11; The English Concert play J. C. Bach & Telemann, Jan 18; Chamber Orchestra of Europe wind soloists play Mozart, Beethoven, Dvořák, Jan 25; 11.30am. Coffee, sherry or squash served after the performance.

**Medici Quartet**, **John Lill**, piano. Fauré, Chausson, Franck. Jan 14, 7.30pm.

**Anne Howells**, mezzo-soprano, **John Constable**, piano. French & Spanish songs by Bizet, Roussel, Debussy, Falla, Rodrigo, Ginastera. Jan 15, 7.30pm.

**Smetana Quartet**, **Josef Suk**, viola. Janáček, Mozart, Dvořák. Jan 16, 7.30pm.

**Lindsay Quartet**. An all-Schubert programme. Jan 17, 7.30pm.

**Nash Ensemble**, **Jill Gomez**, soprano. Continuing their East of Vienna series. Farkas, Brahms, Liszt, Dohnányi. Jan 24, 7.30pm.

**London Fortepiano Trio**. First of three concerts devoted to Beethoven's Trios. Jan 25, 7pm.

**Renato Bruson**, baritone, **Paul Wynne Griffiths**, piano. The distinguished operatic baritone sings Beethoven, Liszt, Fauré, Ravel, Ibert. Jan 27, 7.30pm.

**Steven Isserlis**, cello, **Peter Evans**, piano. Schumann, Schubert, Janáček, Martinů. Jan 31, 7.30pm.

## OPERA

### ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane, WC2 (836 3161, cc 240 5258).

**The Diary of One Who Disappeared & Osud**. Janáček's semi-autobiographical song cycle, with Arthur Davies as the Man, staged by David Pountney, is linked with his gripping production of *Osud* (Fate) in which Philip Langridge repeats his fine portrayal of the leading role. Dec 19, 22, 30, Jan 2, 7, 10.

**Carmen**. New production by David Pountney, conducted by Mark Elder, with Sally Burgess as Carmen & John Treleven as José. New translation by novelist Anthony Burgess. Dec 20, 23, 29, Jan 3, 6, 13, 16, 21, 24.

**Die Fledermaus**. Valerie Masterson & Catherine Wilson share the role of Rosalinda, with Alan Opie as Eisenstein & Lillian Watson as Adele. Dec 27, 31, Jan 9, 15, 20, 22, 29.

**The Queen of Spades**. Revival of David Pountney's production, with Alan Woodrow as Hermann, Janice Cairns as Lisa & Sarah Walker repeating her striking portrayal of the Countess who holds the secret of the cards. Jan 8, 14, 17, 23, 27, 30.

**Tosca**. New production by Jonathan Miller, with Josephine Barstow as Tosca, Eduardo Alvares as Cavaradossi & Neil Howlett as Scarpia. Jan Latham-Koenig conducts. Jan 28, 31. SEE HIGHLIGHTS P11.

### OPERA NORTH

Grand Theatre, Leeds (0532 459351/440971, cc).

**La Bohème**. With Eirian James as Mimì, Adrian Martin as Rodolfo, Anna Steiger as Musetta, William Shimell as Marcello. Dec 18, 23, 27 matinée, 29, 31, Jan 3.

**Norma**. Monica Pick-Hieronimi sings the title role, with Eiddwen HARRY as Adalgisa & Frederick Donaldson as Pollione. Dec 20, 22, 30, Jan 2, 15, 23.

**Oedipus Rex & Pulcinella**. Stravinsky double bill, conducted by David Lloyd-Jones, performed in conjunction with Ballet Rambert. Jan 13, 16, 17, 19, 20, 22.

**The Barber of Seville**. With Beverley Mills as Rosina, Harry Nicoll as Almaviva & Peter Savidge as Figaro. Jan 14, 21, 24 matinée.

### ROYAL OPERA

Covent Garden, WC2 (240 1066/1911, cc).

**Lucia di Lammermoor**. American soprano June Anderson makes her British stage début in the title role, with Alfredo Kraus & Dennis O'Neill sharing the role of Edgardo. Dec 23, 26, 30, Jan 5, 10, 14, 19, 22, 28, 31.

**Otello**. Plácido Domingo sings the title role in a new production by Elijah Moshinsky, conducted by Carlos Kleiber. Katia Ricciarelli sings Desdemona, Justino Diaz makes his Covent Garden début as Iago. Jan 13, 17, 20, 23, 26.

**Der Rosenkavalier**. Felicity Lott & Ann Murray sing the Marschallin & Octavian for the first time with the Royal Opera; Hans Sotin & Barbara Bonney return as Ochs & as Sophie. Haitink conducts. Jan 24, 27, 30.

## BALLET

### LONDON FESTIVAL BALLET

Festival Hall, South Bank Centre, SE1 (928 3191, cc 928 8800).

**The Nutcracker**. New production by Peter Schaufuss with designs by David Walker. Dec 26-Jan 17.

### ROYAL BALLET

Royal Opera House, Covent Garden, WC2 (240 1066/1911, cc).

**The Nutcracker**. Peter Wright's version, which loses interest in little Clara after the transformation scene, danced in Julia Trevelyan Oman's sugar-crystal designs. Jan 1, 2, 3 (m & e), 6, 8, 9.

**Triple bill**: *Young Apollo*, rework of Bintley's 1984 ballet on the theme of the god's progress to immortality, set to Britten; *Beauty & the Beast*, Wayne Eagling's latest and disastrous choreographic venture, with music by Vangelis & designs by Jan Pienkowski; *Gloria*, MacMillan's moving elegy, with Poulenc's sublime music, for the wasted youth of the 1914-18 war. Jan 15, 16, 21.

### SADLER'S WELLS ROYAL BALLET

Sadler's Wells, Rosebery Ave, EC1 (278 8916, cc).

**The Snow Queen**. Bintley's version with Mussorgsky music & fine designs by Terry Bartlett. Dec 30, 31, Jan 2, 3 (m & e). REVIEWED DEC, 1986.

**Coppélia**. Favourite living-doll ballet, with Delibes's popular score, in Peter Wright's production. Jan 5-8, 12-14, 17 (m & e).

**Quadruple bill**: Celebrating SWRB's 40th anniversary: revival of Ashton's *Valses nobles et sentimentales*, with music by Ravel & designs by Sophie Fedorovitch, last seen in 1954 & now re-created by members of the original cast including Anne Heaton; *Capriol Suite*, also by Ashton, danced to Peter Warlock in William Chappell's designs; MacMillan's *Solitaire*, a charming exploration, to a Malcolm Arnold score, of the theme of the outsider; *Pineapple Poll*, Cranko's uproarious transmutation of *HMS Pinafore* with Sullivan music & Osbert Lancaster's superb designs. Jan 9, 10 (m & e).

**Quadruple bill**: *New work* by Jennifer Jackson, danced to Vivaldi & with designs by Deanne Petherbridge; *Peter & the Wolf*, revival of Frank Staff's 1940 ballet; *new work* by Bintley, danced to Rossini & with designs by Terry Bartlett; de Valois's *Checkmate*, the dramatic contest between Love & Death played out on a chessboard, with music by Bliss & designs by McKnight Kauffer. Jan 15, 16, 17 (m & e).

## GALLERIES

### BARBICAN ART GALLERY

Barbican Centre, EC2 (638 4141).

**Russian Style 1700-1920: Court & Country Dress From The Hermitage**. Jan 29-Apr 26. Tues-Sat 10am-6.45pm, Sun noon-5.45pm. £3, concessions £1.50. SEE HIGHLIGHTS P13.

### ANNE BERTHOUD GALLERY

10 Clifford St, W1 (437 1645).

**Pattern Magic: Art of the Peruvian Amazon**. An exhibition curated by Peter Koepke who visits the Amazon every year to look at the work of artists living there. Jan 5-17. Mon-Fri 10am-5.30pm, Sat 10am-1pm.

### CANADA HOUSE

Trafalgar Sq, SW1 (629 9492).

**West Coast Painting—New Directions**.

Four artists from Vancouver who offer a Canadian interpretation of romantic figuration. Until Feb 3. Mon-Fri 10am-5.30pm.

### CRAFTS COUNCIL GALLERY

12 Waterloo Pl, SW1 (930 4811).

**Eric Ravilious**. The only war artist to be killed in action during the Second World War, Ravilious now seems to sum up the flavour of the 1930s in Britain. His clever stylizations were particularly well suited to printmaking



**Consequences (cake top): wood engraving by Eric Ravilious, 1932.**

& to the decorative arts—his designs for Wedgwood are outstanding. Jan 28-Mar 29. Tues-Sat 10am-5pm, Sun 2-5pm.

### GINPET FILS

30 Davies St, W1 (493 2488).

**Alan Davie**. An exhibition of major paintings from the 1950s coincides happily with the Royal Academy's misbegotten survey of British 20th-century art (FEATURE ON P35). It demonstrates that Davie was of more than merely local importance during this transitional decade. Jan 13-Feb 14. Mon-Fri 9.30am-5.30pm, Sat 10am-1pm.

### HAYWARD GALLERY

South Bank, SE1 (928 3144).

**The Boyle Family**. Mark Boyle's life-sized facsimiles of various bits of the earth's surface have now become a family enterprise. Joining in are his wife & children. Until Jan 25.

**Rodin**. This show includes new material from the enormous collections of the Rodin Museum in Paris. Much of it has never been seen before. Until Jan 25.

Mon-Wed 10am-8pm, Thurs-Sat until 6pm, Sun noon-6pm. £3, concessions & everybody all day Mon & after 6pm Tues & Wed £1.50.

### NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321).

**Director's Choice: Selected Acquisitions 1973-86**. A tribute to the Gallery's departing director, Sir Michael Levey, which does indeed demonstrate how shrewdly he has guided the Gallery's purchasing policy. Star items include David's portrait of Jacobus Blauw (its first David); the wonderful Rubens of *Samson & Delilah*; & the early Caravaggio showing a *Boy Being Bitten by a Lizard*. Congratulations are very much in order. Until Feb 15. Mon-Sat 10am-6pm, Sun 2-6pm.

### NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1552).

**Elizabeth II**. An exhibition to celebrate the



Queen's 60th birthday including the fine portrait by Michael Leonard. Until Mar 22.  
**The General Strike.** A documentary exhibition devoted to a traumatic episode in British 20th-century history; the effects can still be felt 60 years later. Until Feb 22.  
 Mon-Fri 10am-5pm, Sat 10am-6pm, Sun 2-6pm.

#### ANTHONY d'OFFAY

9 & 23 Dering St, W1 (499 4100).

**Willem de Kooning.** De Kooning's old age is filled with surprises. Gone are the meaty, painty surfaces with which he made his reputation. The work now is thin, light & transparent—the product of repeated scraping down. Buried somewhere are the references to women & landscape familiar from his earlier work. Until Jan 14. Mon-Fri 9.30am-5.30pm, Sat 10am-1pm.

#### RAAB GALLERY

29 Chapel St, Belgrave Sq, SW1 (245 9521).

**Rainer Fetting: Recent Works.** This enterprising Berlin-based gallery, fairly recently arrived in London, is showing new work by one of the most approachable of the German Neo-Expressionists. Other works by the German Impressionist Lovis Corinth. Jan 15-Feb 15. Mon-Fri 10.30am-7pm, Sat 11am-5pm.

#### ROYAL ACADEMY OF ARTS

Burlington House, Piccadilly, W1 (734 9052).

**British Art in the 20th Century: The Modern Movement & After.** Modernist painting & sculpture. FEATURE ON P35. Jan 15-Apr 5. Daily 10am-6pm. £3.75, concessions & everybody Sun until 1.45pm £2.50, children £1.75.

#### TATE GALLERY

Millbank, SW1 (821 1313)

**British & American Pop Art.** A contrast of sources, styles & techniques with work by Peter Blake, Patrick Caulfield, Richard Hamilton, Andy Warhol & others. Until June.

**The Lipchitz Gift.** For a long time Lipchitz, & especially the later Lipchitz, has been a profoundly unfashionable sculptor, despite the key role played by the artist in the history of the modern movement. The Lipchitz foundation has given the Tate a collection of more than 50 of the models for his sculptures, spanning every period of his work. This display may do something to revive a reputation now somewhat in eclipse. Until May 10.

Mon-Sat 10am-5.50pm, Sun 2-5.50pm. £2.50, concessions £1.

#### ZAMANA GALLERY

1 Cromwell Gdns, SW7 (584 6612).

**Istanbul, Gateway to Splendour.** Mention Istanbul & everyone thinks of Byzantine architecture. In fact the bulk of the city's architectural heritage is Ottoman—the mosques of the 16th & 17th centuries are among the most beautiful buildings in the world. This show chronicles the Ottoman architecture of the city in photographs & drawings. Until Jan 18. Tues-Sat 10am-5.30pm, Sun noon-5.30pm. REVIEW ON P58.

## MUSEUMS

#### BRITISH MUSEUM

Great Russell St, WC1 (636 1555).

**Archaeology in Britain: New Views of the Past.** Achievements of the past 40 years are graphically explained. Lindow Man, the 2,500-year-old "body from the bog", is a major attraction. Until Feb 15. £1.50, concessions 50p.

**New Thracian Treasures From Rogozen, Bulgaria.** This is the largest hoard of

individual silver items from antiquity ever found. Discovered in 1984, the 165 vessels have magnificent decoration. Until Mar 29. FEATURED DEC, 1986.

**Sing A Song For Sixpence.** A fascinating history of the English picture book, spanning three centuries & offering a tribute to the Victorian illustrator Randolph Caldecott. Until Jan 25.

**Soldier-Artists in India.** Until the mid 19th century all British officers in India were trained to draw & paint in watercolour for military survey purposes. Many produced fine paintings. Until Mar 1.

Mon-Sat 10am-5pm, Sun 2.30-6pm. Closed Jan 1.

#### IMPERIAL WAR MUSEUM

Lambeth Rd, SE1 (735 8922).

**The Best Years of Their Lives: National Service 1945-63.** The first exhibition devoted to this theme which is the outcome of a large collection of memorabilia, much emanating from such celebrities as novelist Alan Sillitoe & playwrights Michael Frayn & Arnold Wesker. Prize item is an ample pair of shorts once worn by John Biffen MP. Until May 3. Mon-Sat 10am-5.50pm, Sun 2-5.50pm. Suggested contribution £1, children 50p. Closed Jan 1.

#### MUSEUM OF LONDON

London Wall, EC2 (600 3699).

**Capital Gains! Archaeology in London.** Review of excavations over the past 15 years showing how archaeology helps the historian. A section called *Everyman's London* includes furniture, cooking utensils, jewelry & dress. Until Feb 1.

**Impressions of Edwardian London.** An exhibition of paintings of the period with contemporary objects. There are theatre programmes & costume accessories, parasols, hats, skating boots & catalogues from department stores. A section on suburban life includes a reconstructed lady's bedroom. Until Feb 1.

Tues-Sat 10am-6pm, Sun 2-6pm. Closed Jan 1.

#### MUSEUM OF MANKIND

6 Burlington Gdns, W1 (437 2224).

**Madagascar: Island of Ancestors.** The British Museum has put together its extensive collections from Madagascar to create a fascinating picture of this unique island. Until end 1987. Mon-Sat 10am-5pm, Sun 2.30-6pm. Closed Jan 1.

#### NATURAL HISTORY MUSEUM

Cromwell Rd, SW7 (589 6323).

**Discovering Mammals.** Impish children will be well occupied in this lively new mammal section which includes life-sized models of extinct & endangered species & films of underwater mammals. Mon-Sat 10am-6pm, Sun 2.30-6pm. Closed Jan 1.

#### VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371).

**Eye For Industry: Royal Designers for Industry 1936-86.** In the glamour stakes, British design is never quite a winner. This exhibition covers 50 years of design in Britain in a number of different fields: graphic, fashion, furniture, environmental, industrial. Until Feb 1.

**Irving Penn.** The V & A's new 20th-century exhibition gallery opens with a show of Irving Penn's photographs. His fashion work first appeared in *Vogue* in the 1940s. Jan 14-Mar 8. SEE HIGHLIGHTS P10.

Sat-Thurs 10am-5.50pm, Sun 2.30-5.50pm. Closed Jan 1, 2. Voluntary donation, suggested £2, concessions 50p.

## LECTURES

#### GEOLOGICAL MUSEUM

Exhibition Rd, SW7 (589 3444).

**January lectures: Life & Times of the Trilobites**, Jan 14, 2.30pm; **Plate Tectonics in Britain's Past**, Jan 15, 2.30pm; **Volcanoes**—topic of the month in the Museum, Jan 16, 22, 28, 11am; **The Ice Age**, Jan 21, 2.30pm; **Geology in London's Buildings**, Jan 24, 2.30pm; **Coal, Oil & Gas**, Jan 27, 2.30pm.

#### HAYWARD GALLERY

South Bank, SE1 (928 3144).

**Gallery talks** on Rodin. *Son of Michelangelo, Father of Modern Sculpture* by Simon Wilson, Education Officer at the Tate Gallery. Jan 7. *The Burghers in London: Monument or Fine Art?* by Dr Susan Beattie of English Heritage. Jan 21.

Both at 6.15pm. £3, concessions £1.50.

#### IMPERIAL WAR MUSEUM

Lambeth Rd, SE1 (735 8922).

**Poetry of the First World War** by Martin Taylor. Jan 10, 2pm.

**Photographers of the Battle of the Somme** by Jane Carmichael. This was the first battle to be covered by official photographers, whose work was used to paint a picture of national success rather than disaster. Jan 11, 3.15pm.

#### MUSEUM OF LONDON

London Wall, EC2 (600 3699).

**Family Activities** to coincide with the Hello Dolly exhibition of dolls: workshops & talks. Jan 3-11. Details from the Education Department.

#### ROYAL SOCIETY OF ARTS

8 John Adam St, WC2 (930 5115).

**Education.** The Edward Boyle memorial lecture on education given by Lord Dainton. Jan 14, 6pm. Entrance by ticket only, available free from Carole Singleton.

#### SOUTH BANK CENTRE

Royal Festival Hall, SE1 (928 3002).

**Dylan—Portrait of a Poet.** Ray Jones returns to give his highly-acclaimed performance as Dylan Thomas. Script by Cyril Royston. Jan 10, 7.30pm, Purcell Room. Tickets £2.50, £3.50 & £4.50 from Festival Hall box office (928 3191, cc 928 8800).

**Rodin lectures.** Benedict Read of the Courtauld Institute speaks on *Rodin & England*. Jan 14, 5.45pm, Purcell Room. Tickets £1, concessions 50p, from the Hayward Gallery bookstore only.

## SALEROOMS

#### BONHAMS

Montpelier St, SW7 (584 9161).

**Marine Auction.** Sale of marine paintings & ship models to coincide with the Boat Show at Earls Court. Includes coastal scenes by Thomas Luny & James Meadows (£1,000-£2,000 each), a picture of a clash between the French frigate *Surveillante* & the English frigate *Quebec* off Brest by Richard Paton (£4,000-£6,000), & a portrait of the British clipper *Taeping* arriving in Boston (£200-£400). Jan 15, 6pm.

**Carved Frames.** Jan 29, 11am.

#### CHRISTIE'S

8 King St, St James's, SW1 (839 9060).

**Claret & White Bordeaux.** Jan 22, 11am. **British Decorative Arts from 1880.** From the 1920s there is a walnut bookcase by Sidney Barnsley (£6,000-£9,000) & a Gordon Russell dining room suite (£1,500-£2,000). A group of marquetry panel ➡

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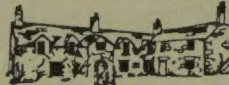
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## SALEROOMS continued

pictures by several artists are estimated at  
£100-£500 each. Other lots of ceramics, con-  
temporary ceramics & glass. Jan 27.

## CHRISTIE'S SOUTH KENSINGTON

85 Old Brompton Rd, SW7 (S81 7611).

**Motoring Art & Literature.** Includes the  
late Ted Inman-Hunter's collection of Aston-  
Martin books & catalogues. Jan 8, 2pm.

Cameras & Photographic Equipment:  
19th- & 20th-Century Photographs.

Among rare cameras there is an 1886  
Marion's all-metal miniature (£500-£700) &  
a twin-lens contraflex model 1936-39 (£200-  
£400). Jan 15, 10.30am & 2pm.

**Vintage Firearms & Modern Sporting  
Guns.** Most lethal of lots is Edward Marshall  
Hunt's forensic collection related to infamous  
murder cases, 1900-25, & used as evidence in  
trials. Jan 23, 2pm.

## PHILLIPS

7 Blenheim St, W1 (629 6602).

**Old Master & Modern Prints.** A Picasso  
lithograph, *Les Faunes et la Centauresse*,  
1947, is from an edition of 50 & should fetch  
£2,000-£3,000. Chagall's *Nature morte  
brune*, number 75 out of an edition of 90, is  
priced £1,500-£2,000. There are Rembrandt  
& Beham etchings plus limited-edition prints  
by Munnings & Lowry. Jan 12, 2pm.

**Toy Soldiers:** Many lead examples by  
William Britain. A rare set of German-made  
horse artillery by Sonnenberg, in wood &  
papier mâché, should fetch £3,000-£5,000.  
Jan 14, 11am & 2pm; Jan 15, 11am.

## SOTHEY'S

34 & 35 New Bond St, W1 (493 8080).

**19th- & 20th-Century European Paint-  
ings.** The first in a series of bi-monthly sales  
of British & Continental work. There are 250  
lots priced £500-£2,000. Jan 12, 2.30pm.

**Fine Wines & Vintage Port.** Includes much  
claret of the 1960s & 1970s. Château Haut-  
Brion, 1967, should fetch £200-£300 a case.  
Among good Madeira is Verdelho of 1877 &  
1888 (£240 for three bottles) & Torre Bella.  
Jan 21, 10.30am & 2.30pm; pre-sale tasting  
9.45am in the Upper Gallery.

## SPORT

## ATHLETICS

**WAAA Indoor Championships**, Cosford, nr  
Wolverhampton. Jan 23, 24.

**Peugeot Talbot Indoor Games**, Cosford.  
Jan 31.

## BADMINTON

**Carlsberg English National Champion-  
ships**, Crawley Leisure Centre, Surrey. Jan  
31-Feb 3.

## DARTS

**MFI British Open**, Rainbow Suite, Derry St,  
W8. Jan 2, 3.

**Embassy World Professional Champion-  
ship**, Lakeside Country Club, Frimley Green,  
Surrey. Jan 10-18.

## GYMNASTICS

**Gold Top Champions All**, Albert Hall, SW7.  
Jan 17.

## HORSE RACING

**Anthony Mildmay, Peter Cazalet Me-  
morial Handicap Steeplechase**, Sandown  
Park. Jan 10.

**William Hill Yorkshire Handicap  
Steeplechase**, Doncaster. Jan 31.

## RUGBY UNION

**Save & Prosper International: England v  
Scotland**, Twickenham. Jan 17.

**Wales v Ireland**, Cardiff. Jan 17.

## SAILING

**The America's Cup**, off Fremantle,  
Australia. From Jan 31.

## SNOOKER

**Mercantile Credit Classic final**, Norbreck  
Castle Hotel, Blackpool. Jan 2-11.

**Benson & Hedges Masters'**, Wembley Con-  
ference Centre. Jan 25-Feb 1.

## SQUASH

**Home Internationals**, Sophia Gardens,  
Cardiff. Jan 9-11.

**Blue Stratos Sport British under-23  
Open**, Oasis Club, Marlow, Bucks. Jan 17-23.

## TABLE TENNIS

**European League: England v Finland**, St  
Andrew's Hall, Norwich. Jan 14.

**English Closed Championships**, Crawley  
Leisure Centre, Surrey. Jan 24, 25.

## WINTER SPORTS

**Alpine Ski World Championships**, Crans-  
Montana, Switzerland. Jan 25-Feb 8.

## BOOK NOW

**Cricket.** *Texaco Trophy*, England v  
Pakistan: May 21, The Oval: send sae  
for booking form to The Oval, Ken-  
nington, London SE11 5SS (582 6660);  
May 23, Trent Bridge: write to Not-  
tinghamshire CCC, Trent Bridge, Not-  
tingham NG2 6AG (0602 817005, cc);  
May 25, Edgbaston: write to Warwick-  
shire CCC, Edgbaston, Birmingham B5  
7QU (021-440 4292, cc).

*Cornhill Insurance Test Matches*,  
England v Pakistan: 1st Test, June 4,  
Old Trafford: write, enclosing sae, to  
Lancashire CCC, Warwick Rd, Old Traf-  
ford, Manchester M16 0PX (061-848  
7021, cc); 2nd Test, June 18, Lord's:  
write for booking form to The Sec-  
retary, MCC, Lord's Cricket Ground,  
London NW8; 3rd Test, July 2, Head-  
ingley: write to Yorkshire CC, Head-  
ingley, Leeds LS6 3BU (0532 787394,  
cc); 4th Test, July 23, Edgbaston (as  
for Texaco Trophy, May 25, above);  
5th Test, Aug 6, The Oval (as for  
Texaco Trophy, May 21, above).

*Benson & Hedges Cup*, July 11, Lord's.  
Write for application form for tickets &  
enclose sae (address as above).

**English National Opera**, London  
Coliseum, WC2. Telephone booking  
opens Jan 5 (836 3161, cc 240 5258)  
for *Tosca* (starts Jan 28), *Faust* (starts  
Feb 7), *Akhnaten* (starts Feb 26).

**Royal Ascot Gold Cup day**, June 18.  
Entrance to grandstand, paddock &  
Tattersalls' enclosure by ticket only,  
£13, available from Jan 1 from the Sec-  
retary's Office, Ascot Racecourse,  
Ascot, Berks SL5 7JN. Car park labels  
£5. Cheques payable to "The Ascot  
Authority". Tickets will be forwarded in  
April. Stalls seat badges in the grand-  
stand, tickets, may be purchased from  
Keith Prowse & Co Ltd, Banda House,  
Cambridge Grove, W6 0LE.

**Trooping the Colour**, June 13. Tick-  
ets allotted by ballot (one-in-10 chance  
of success). Write to the Ticket Office,  
Queen's Birthday Parade, HQ House-  
hold Division, Horse Guards Parade,  
Whitehall SW1A 2AX, & enclose sae.  
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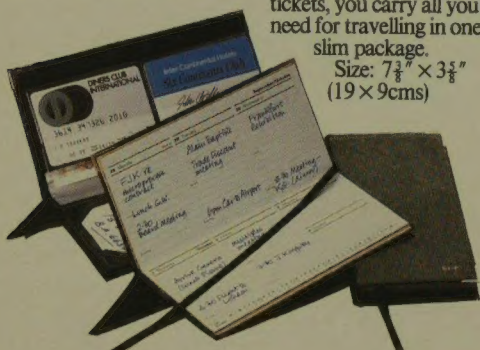
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